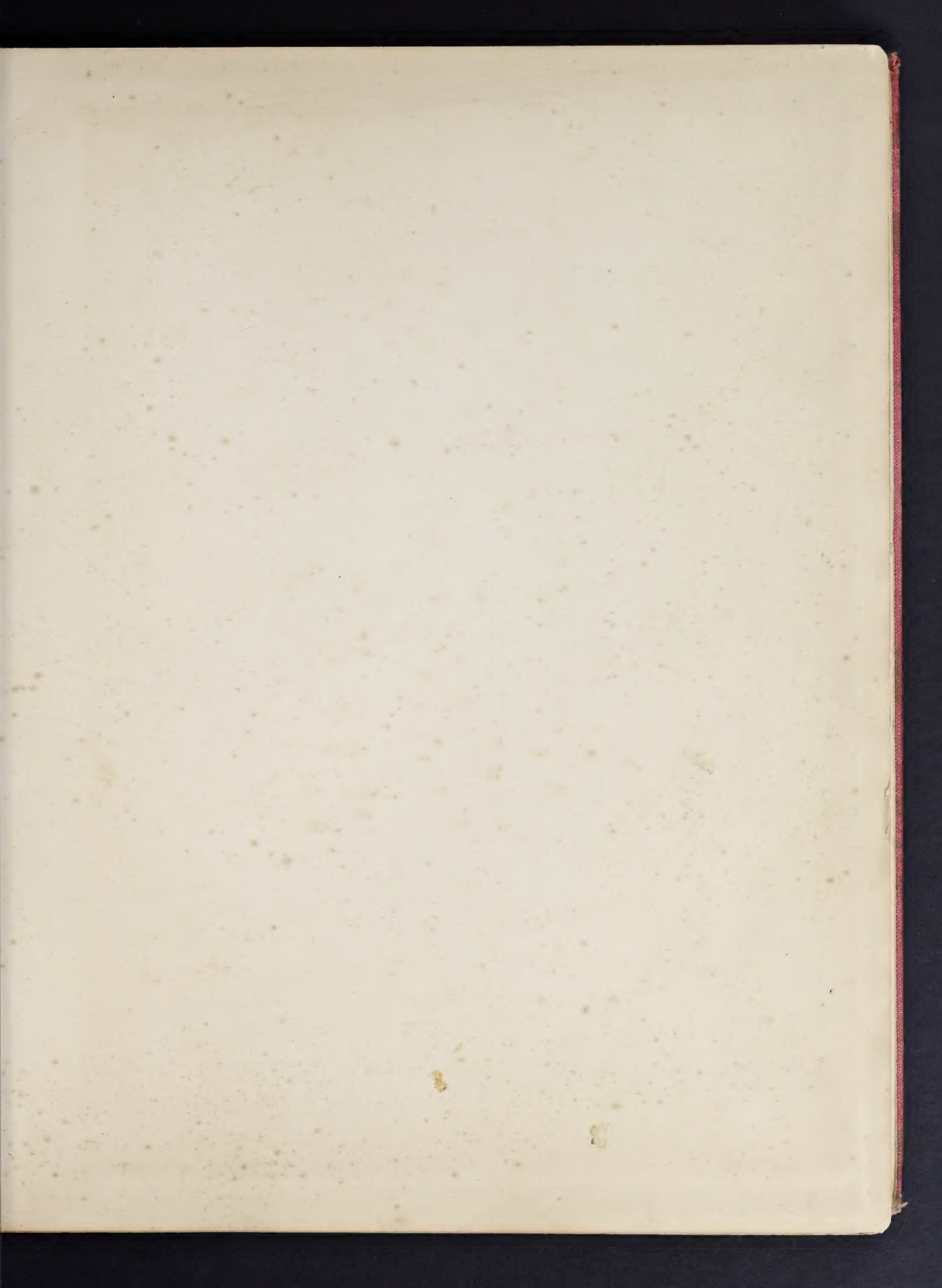


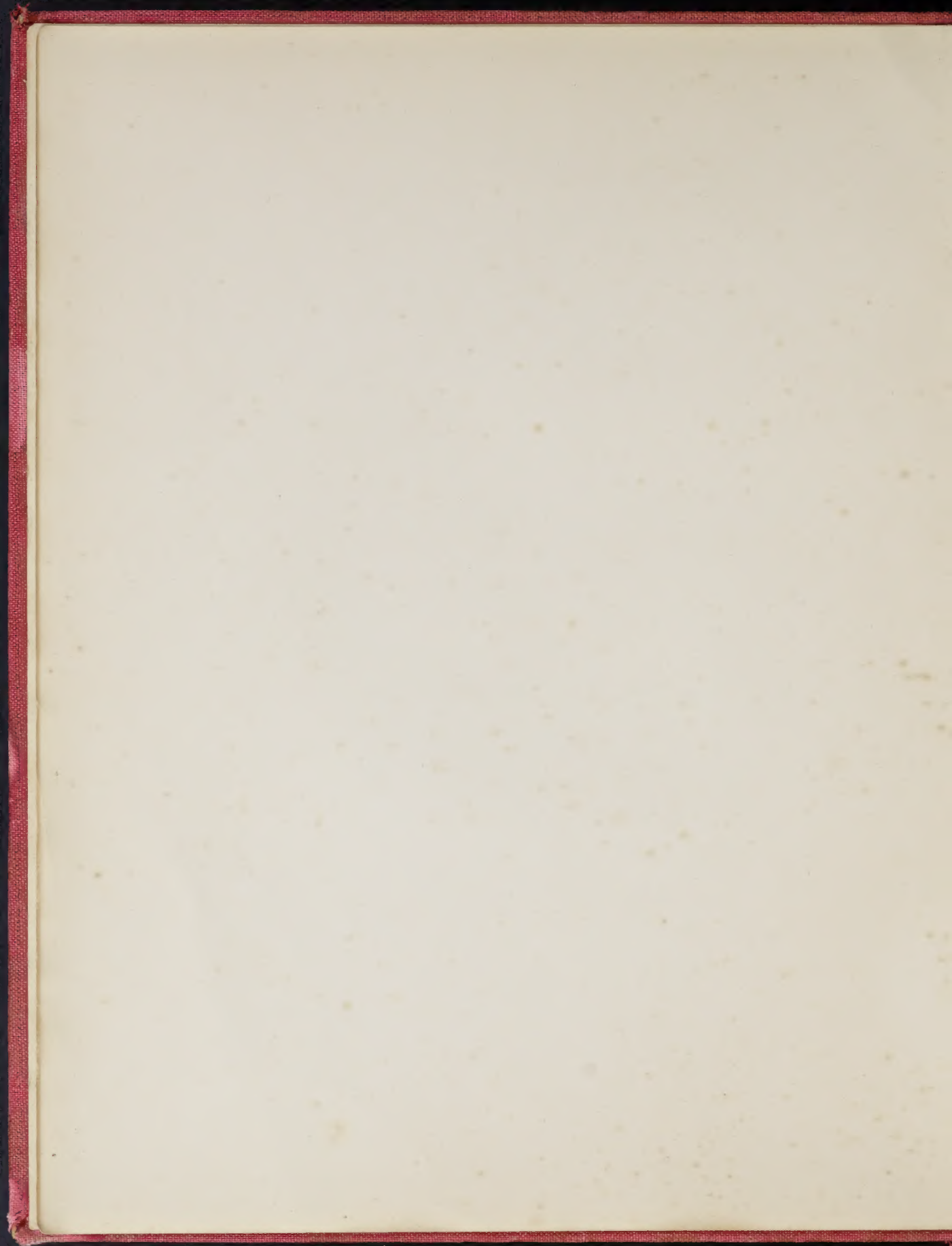
SIR JOSHUA
REYNOLDS

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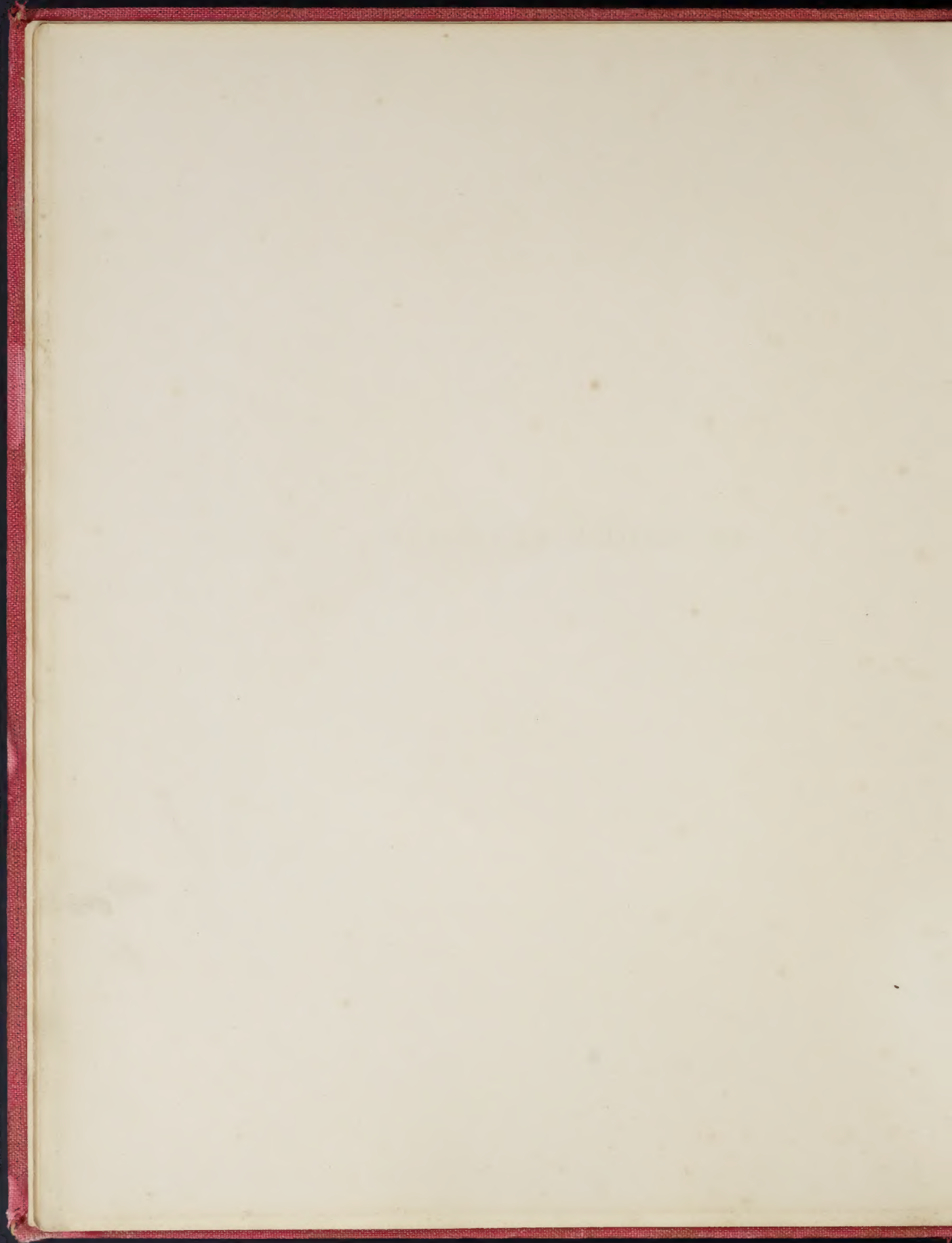
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SIR JOSHUA REYNOLDS







NELLY O'BRIEN

Wallace Gallery

SIR JOSHUA
REYNOLDS

First President of the Royal Academy

BY

SIR WALTER ARMSTRONG

DIRECTOR OF THE NATIONAL GALLERY, IRELAND

WITH SEVENTY-EIGHT PHOTOGRAVURES AND SIX LITHOGRAPHIC
FACSIMILES IN COLOUR



SIR JOSHUA REYNOLDS

LONDON: WILLIAM HEINEMANN

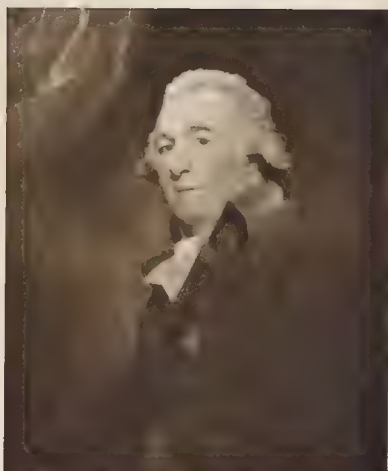
NEW YORK: CHARLES SCRIBNER'S SONS

M C M

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WILLIAM 5TH DUKE OF DEVONSHIRE.
Painted by Sir Joshua Reynolds.



JOHN, AFTERWARDS LORD, CREWE.
Painted by Sir Joshua Reynolds.

AUTHOR'S NOTE



THE aim of this book is to give a concise account of Sir Joshua's career, as recorded in his numerous biographies and in the series of his works, and to express opinions on his art and writings. If my estimate of his character is found to differ in essential points from that usually accepted, I can only say that it has been formed after a very careful weighing of the evidence. It is my conviction that from the first it has been the custom to regard Reynolds through an atmosphere of idealisation created by enthusiasm for his art. If this monograph possesses any originality, it is that I have endeavoured to paint the great artist as a consistent human being, even although the result may be to set him on a plane somewhat different from that chosen by some previous writers.

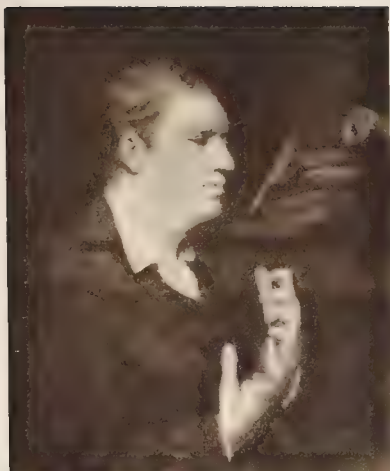
I have to express my warmest thanks to those proprietors of Sir Joshua's pictures who have given facilities for their reproduction.



Notes

1. The first of these birds was seen on the 1st of May, 1891, at the same place where the second was seen on the 1st of May, 1891. The first was seen on the 1st of May, 1891, at the same place where the second was seen on the 1st of May, 1891.

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DR JOHNSON

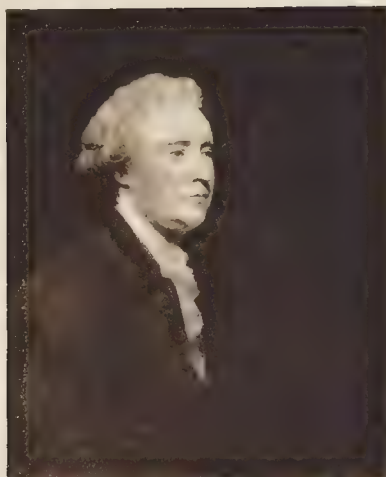


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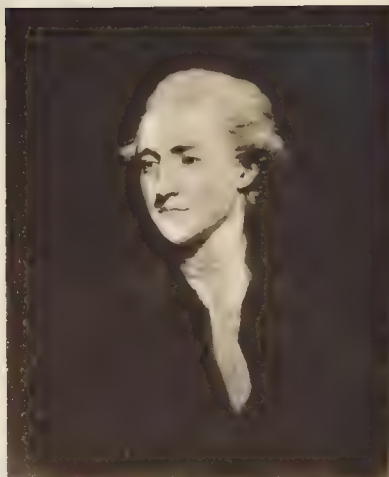
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M^{rs} Kay and Miss Drummond



RICHARD BURKE.
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*Dear Knight of Plympton, teach me how
To suffer, with unclouded brow
And smile serene as thine,
The jest uncouth and truth severe;
Like thee to turn my deafest ear,
And calmly drink my wine.*

*Thou say'st not only skill is gained,
But genius too may be attained
By studious invitation;
Thy temper mild, thy genius fine,
I'll study till I make them mine
By constant meditation.*

—DEAN BARNARD.

*Of Reynolds all good should be said, and no harm,
Though the heart is too frigid, the pencil too warm;
Yet each fault from his converse we still must disclaim,
As his temper 'tis peaceful, and pure as his fame.
Nothing in it o'erflows, nothing ever is wanting;
It nor chills like his kindness, nor glows like his painting,
When Johnson by strength overpowers our mind,
When Montagu dazzles, and Burke strikes us blind,
To Reynolds well pleased for relief we must run,
Rejoice in his shadow, and shrink from the sun.*

—MRS. THRALE.

*Here Reynolds is laid, and, to tell you my mind,
He has not left a wiser or better behind.
His pencil was striking, resistless, and grand;
His manners were gentle, complying, and bland;
Still born to improve us in every part,
His pencil our faces, his manners our heart.
To coxcombs averse, yet most civilly steering;
When they judged without skill he was still hard of hearing;
When they talked of their Raphaels, Correggios, and stuff,
He shifted his trumpet, and only took snuff,
By flattery unspoiled. . . .*

—GOLDSMITH.



CHAPTER I

IN JOSHUA REYNOLDS WAS BORN AT 11

in Downshire, on the 6th of July, 1723. His father, the Rev. Samuel Reynolds, was the Master of Plympton Grammar School, an institution founded in the last years of the Commonwealth by the famous and long-lived Sergeant Mascard, who may, in one important particular, be considered a prototype of Sir Joshua himself. Samuel Reynolds was a scholar of a kind by no means rare in those days. He was educated at Oxford, where he earned his living in Exeter College in 1692. He afterwards became a scholar of Corpus Christi, in which College he took his B.A. Degree in 1702; while in 1705 he was elected to be Chaplain-fellow *solus perfectus sacerdotis*—of Exeter. He was, we are told with perhaps a slight touch of exaggeration, as well as ignorant of the world as a child.



COUNTESS OF ALBEMARLE.



PORTRAIT OF A LADY.

CHAPTER I

1723—1752



SIR JOSHUA REYNOLDS was born at Plympton Earl, in Devonshire, on the 6th of July, 1723. His father, the Rev. Samuel Reynolds, was the master of Plympton Grammar School, an institution founded in the last years of the Commonwealth by the famous and long-lived Sergeant Maynard, who may, in one important particular, be considered a prototype of Sir Joshua himself. Samuel Reynolds was a scholar of a kind by no means rare in pre-railway days. He was educated at Oxford, where he matriculated at Exeter College in 1698. He afterwards became a scholar of Corpus, from which College he took his B.A. degree in 1702; while in 1705 he was elected to be Chaplain-fellow—*Socius perpetuus sacerdotalis*—of Balliol. He was, we are told with perhaps a slight touch of exaggeration, as guileless and ignorant of the world as a child,

and so absent-minded that he was likened by his friends to Fielding's "Parson Adams." The few letters and anecdotes which have come down to us, all show him in the same light, as a kindly, simple-hearted man, with very good brains nevertheless. His wife was one Theophila Potter, daughter of a parson and another Theophila, *née* Baker. The history of this latter couple is somewhat of a tragedy. They married against the will of the lady's father, the Rev. Thomas Baker, who held a living at South Molton, and had won distinction as a mathematician. Mr. Baker never forgave his daughter, and forgot her in his will; her husband died after a few years of marriage, when, says tradition, she literally cried her eyes out, and then crept after him into the grave. The younger Theophila was almost a child when she became the wife of Samuel Reynolds. Nothing is known of her beyond a few incidental mentions in letters, which seem to indicate that she was a woman of some ability.* From Sir Joshua himself we derive scarcely any knowledge of his family. He was one of those people who do not occupy themselves much with the absent although affectionate to those about them. We have therefore to depend for nearly all our information upon anecdotes collected by his admirers after he had become famous. From such evidence it is that we know the home at Plympton to have been happy, and the life of Sir Joshua to have begun with the placidity which marked it to the end. His father's means were not small for his day and station. He is said to have had a stipend of £120 per annum and a free house, which would go as far, perhaps, as £500 a year would now. His family, indeed, was large. Accounts differ as to the exact number of children with which his union with Theophila was blessed: Northcote says eleven; Cotton "ten or eleven," but gives a list of eleven; while another authority makes it twelve. But all accounts agree that the number had been reduced to six during the father's lifetime, and there is no reason to suppose that the modest ambitions with which these six began life were ever thwarted for want of means. Only three were sons; one became a lieutenant in the navy, the second an ironmonger in Exeter, the third stepped practically without a struggle into the front rank of the most hazardous of all professions.

According to one authority, Samuel Reynolds dabbled in astrology, and used to spend "many hours on the top of the old castle at Plympton studying the stars." He amused himself—let us say—with casting nativities, and on

* Leslie and Taylor.

one occasion lit upon the startling discovery that the life of a newly-born child was menaced by a great danger in its fifth year. The child, a girl, was guarded with the greatest solicitude, and as the time approached was not even permitted to leave the house. But the stars were inexorable. When the fatal date arrived the little girl, another Theophila, was dropped out of an upstairs window from the arms of a careless nurse, and killed. This latter part of the story is corroborated by Northcote. Whether true or not, these astrological aspersions are consistent with what we know of the painter's father. We may assert, without much diffidence, that his children spent a happy youth, with parents who exercised the kind of supervision which means leadership rather than control, and that the worst reproach any one of them could have brought against Samuel Reynolds was for a certain slackness in stirring up their youthful ambitions.

The blame cast upon him by one at least of Sir Joshua's biographers for neglecting his son's education, does not seem to have been deserved. Reynolds had little opportunity for self-culture after his career in art had once begun. And yet he was, at least, a fair Latin scholar; he could write his own language agreeably, and with some approach to correctness; and the whole tenour of his intercourse in after years with the most brilliant men of his time, goes to show that he met them as an equal in matters of the intellect. Various stories are told by his biographers to illustrate his father's aspect towards the nascent artistic feeling. Under a drawing in perspective, still extant, of a wall pierced by a window, made on the back of a Latin exercise, Samuel Reynolds has written, "This is drawn by Joshua in school out of pure idleness." But it gradually dawned upon the good dominie that pure idleness was an insufficient explanation, and to a later drawing, in which, with the help of the "Jesuit's Perspective," Joshua wrestled successfully with the difficulties of the colonnade, or cloister, on which Plympton school house was supported, he appended this note: "Now this exemplifies what the author of the *Perspective* asserts in his preface, that, by observing the rules laid down in this book, a man may do wonders; for this *is* wonderful." His tolerance, too, of "art" is shown in the leave granted to Joshua and his sisters to draw with burnt sticks on the whitewashed passages of the house. On the whole, it is reasonable to conclude that Samuel Reynolds gave his children such an education as befitted his class and means; it is certain that he kept an open mind as to their bestowal in life, and did

not fall into the common parental error of fixing on a hole before he knew the shape of the peg.

It was not until Joshua was seventeen that his father took steps to find him a profession. He was then offered his choice between art and medicine, between becoming a painter or a country apothecary. Characteristically enough, he said he would rather follow medicine than become an "ordinary" painter, but that his choice would be reversed if his feet could be set upon a path which might lead to excellence. To us the phrase "ordinary painter" seems a strange one to use. We are accustomed to think of painting in either a very humble or a very high position, as devoted either to the protection of wood and iron, or to the production of pictures which may turn out candidates for immortality. But in the days of Reynolds, and for a century afterwards, there was an intermediate industry, busied with the countless demands now fulfilled by the processes depending on the camera. Even in 1740 Plymouth could, no doubt, afford such an education as one of these "ordinary painters" would require. But Joshua's ambitions would by no means be satisfied with that. He would go to London and be trained under the best master to be found, or he would be content with the status of a country leech. His ideas had been enlarged, we are told, by reading the works of Jonathan Richardson, a writer and painter whose doings with pen and brush are even now too little appreciated. The wide horizon which Joshua's unassisted vision could never have discovered from Plympton was opened to him by Richardson, and from the moment that the book fell into his hands his imagination was no doubt at work on the possibilities of an artist in the great world outside. His father, more impressed, probably, by the *trompe l'œil* qualities of his "perspectives" than by his kindling enthusiasm, does not seem to have been difficult to persuade. He took measures to have the boy apprenticed to the most successful portrait painter of the moment, Thomas Hudson. The choice of Hudson, when Hogarth was in his prime, requires, perhaps, a word of justification. It was mainly due, no doubt, to the mere fact that Hudson was a Devon man and introduction therefore easy, but we must not forget that Joshua had already shown a real capacity for portraiture. While still scarcely in his teens he had contrived, under great difficulties, to produce a portrait of a certain Rev. Thomas Smart, a tutor in the Edgcumbe family. It was painted on an old sail, with ship's paint, and is still in existence. Rough as it is, it has character and vitality. Probably, too, it was



SIR WILLIAM CHAMBERS, R.A., JOS. LEWIS WILTON, R.A., AND
SIR JOSHUA REYNOLDS, P.R.A.

By William F. Richardson, A.M., F.R.S., F.R.I.



like the sitter, and so we need feel no surprise that its hint of a vocation was preferred to that given by the more "terrific subjects" which the boy used to extract from the *Book of Emblems* of Jacob Cats, brought from Holland by his great-grandmother, a Dutchwoman.

Thomas Hudson used to pay periodical visits to Bideford. In that town Samuel Reynolds had a friend, an attorney called Cutcliffe. Leslie and Taylor print a series of letters from Reynolds to Cutcliffe, from which it appears that through the latter's good offices, Hudson and young Joshua were brought together. In the end, the painter agreed to take the lad as his apprentice for four years, in consideration of a premium of £120. Joshua arrived in London on the 13th October, 1740, and pending the return of Hudson from "the Bath," took up his abode with his own uncle, the Rev. John Reynolds, who, by the way, was a fellow of Eton. The whole affair, judging by the letters printed by Leslie and Taylor, was conducted with a good feeling on the part of Cutcliffe and Hudson, and with a simplicity of gratitude on the side of Reynolds, senior, which is full of charm. In a letter dated 26th October, 1740, the latter says to Cutcliffe: "You have not only almost brought it about, but as if Providence had breathed upon what you have done, everything hitherto has jumped out in a strange, unexpected manner to a miracle. Nor can I see that if Mr. Treby* had many children, an apprenticeship under such a master would have been below some one of his sons. As if a piece of good fortune had already actually befallen my family, it seems to me I see the good effects of it already in some persons' behaviour. This is my letter of thanks to you for what you have done (Joshua) has behaved himself mighty well in this affair, and done his duty on his part, which gives me much more concern in his behalf than I should otherwise have had, &c." As for the premium of £120: "I have," says Samuel Reynolds in a letter to Cutcliffe at the end of 1740, "in a manner one half of the money already provided, if it please God I live so long as to the end of these four years"; the other £60 was advanced by his eldest married daughter, Mary Palmer, until Joshua himself should be able to repay it.

For nearly two years Joshua worked under Hudson. In a letter to Cutcliffe, dated 3rd August, 1742, his father writes: "As for Joshua, nobody by his letter to me, was ever better pleased in his employment, in his master,

* "The great man of Plympton," say Leslie and Taylor.

in everything—"While I am doing this I am the happiest creature alive" is his expression. How he goes on ('tis plain he thinks he goes on very well) you'll be better able to inform me. I do not forget to whom I owe all this happiness, and I hope he will not either." Besides the ordinary services which it was usual for an apprentice to render to a master, Joshua worked, by Hudson's advice, at copying such "old masters" as he could come at. Among these were certain drawings by Guercino, which he is said to have reproduced with such skill that most of his copies afterwards passed as originals into the cabinets of collectors, and no doubt still so figure in many a modern museum.

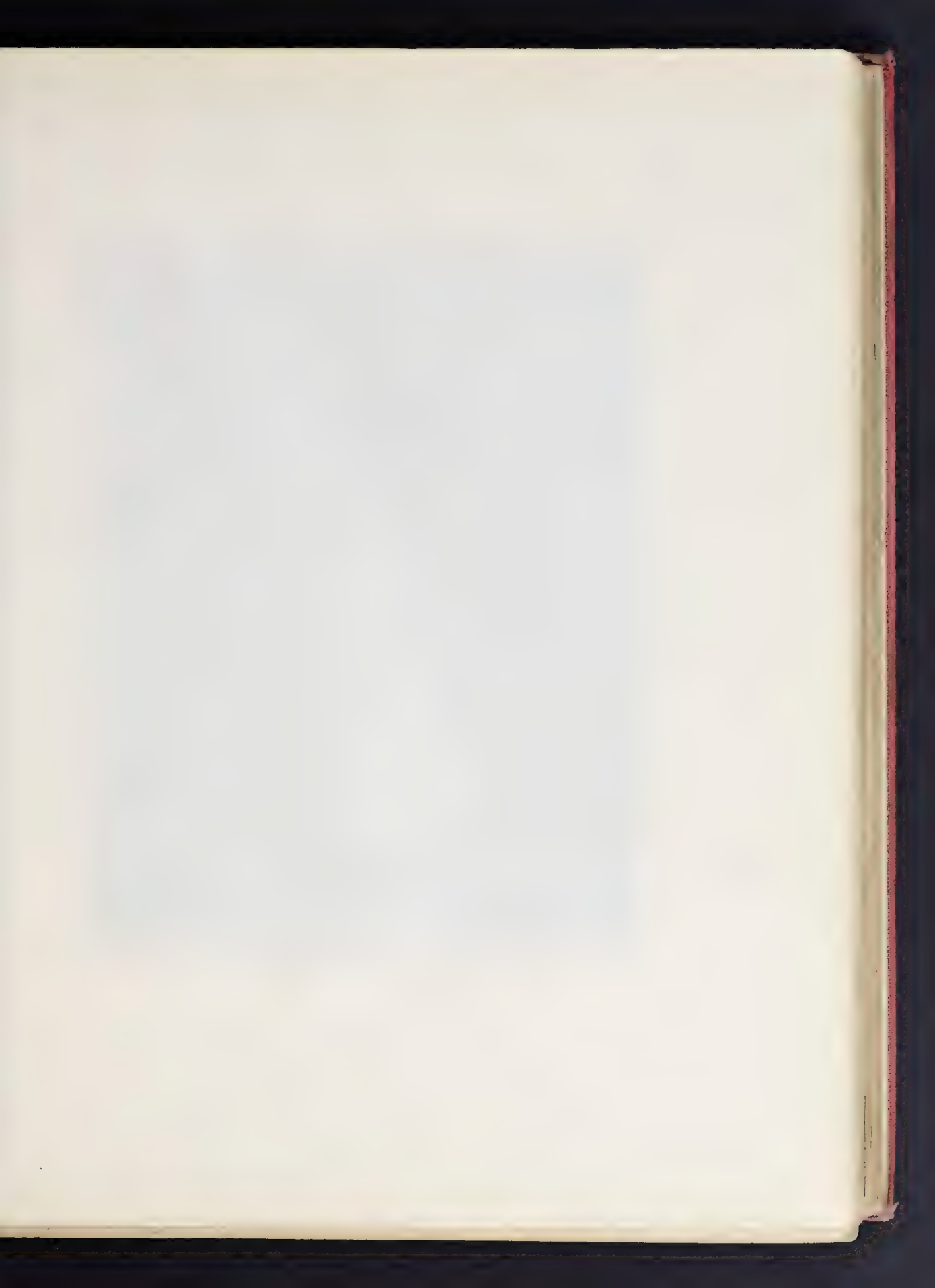
The biographers of Reynolds have been unjust to his first master. They have spoken of his art with a contempt which it scarcely deserves, and have assumed that his teaching could have had no value for his pupil. The fact is that Hudson, in common with every English painter of the last century, except perhaps Hogarth, Gainsborough, and Sir Joshua himself, has suffered in reputation through the general ignorance of his work, and the acceptance of the slapdash generalisations about English painting which used to be indulged in by foreign critics. Another thing which has robbed him of his proper place, is the perplexity into which any one who tries to take him a little seriously is thrown by his promiscuous use of drapery men. Reynolds, in after years, was to depend on such *aides* as much as any English painter has ever done; but he contrived to imbue them with his own spirit, so that, as a rule, we find no startling dislocation between their work and his own. It was otherwise with his master. According to an anecdote, to which we shall have presently to recur, Hudson was in the habit of painting a head upon a canvas, and then sending it off to the drapery man to be provided with a body and clothes. The result of such proceedings was what might have been expected. We find an extraordinary diversity, in kind as well as in quality, between one portrait and another. The National Gallery has a three-quarter length of Samuel Scott, the marine painter, which is at least as good as an early Reynolds. It is well arranged, well drawn, pleasant in colour, and quite free from hardness. On the other hand, I could point to many portraits which are cold and dry, and metallic in their texture. Of these, a three-quarter length of Lady Mountrath, in the Irish National Gallery, is a very favourable example. Again, there is a whole series of portraits by Hudson which, though hard in texture and deficient in move-

ment, show a desire for elegance in the pose, and for such prettinesses as can be done by judicious use of ribbons, flowers, and so on. Many of these are ascribed to Allan Ramsay, from whose authentic works they are to be distinguished by their more positive colour and comparative heaviness of hand. Hudson's drawings, which are not very scarce, although they usually pass under other names, seem to show that of the three classes here indicated, the third is that in which his own hand is chiefly to be recognised. Assuming that I am right in this, we may safely reject a large number of the outrageously stiff, dry, and ill-drawn portraits to which his name has been so glibly attached during the last century or so. Judging by the pictures which can be safely identified as his, on the strength of drawings, contemporary engravings, and other trustworthy evidence, Hudson was a fair draughtsman—as draughtsmen go in this country—a sound and skilful painter, and, as a rule, an inoffensive colourist. As a master, he was to Reynolds what Hayman was to Gainsborough. He brought, indeed, no inspiration to his pupil, but he started him on the right path as a technical painter, putting into his hands an instrument which he could afterwards use to realise his own more ambitious æsthetic dreams. Would that Reynolds had been content to build more upon his master's teaching, instead of turning to a laboratory as dangerous as that of the alchemist for the means of rivalling Titian and Rembrandt!

After some twenty-two months *in statu pupillari*, Reynolds left his master's house, and his indentures were cancelled. Various explanations have been given of this truncation of his apprenticeship. Most, if not all, of the writers on Sir Joshua have accepted the tradition that it was a case of Titian and Tintoretto over again; and yet all the real evidence on the point goes to negative any such idea. Farington, indeed, gives a circumstantial account of the quarrel—for so he makes it—but his statement is quite inconsistent with what we know of the subsequent relations of the parties. His story is that Hudson became alarmed at the rapid progress of his scholar, and determined to rid himself of one who might become a dangerous rival. One day he told him to take a canvas, on which the head had been painted, to Van Haaken, the drapery man, to be provided with a body. The evening was wet, and Joshua put off doing so until the following morning. At breakfast, Hudson asked him why the canvas had not been taken; Joshua pleaded the rain. "You have not obeyed my orders," said Hudson, "and you shall not stay in my house." Reynolds

asked for delay, in order to write explanations to his father, who might otherwise misunderstand the incident. But Hudson would not listen to reason, and Joshua had to take himself off the same day to his uncle's chambers in the Temple. It seems clear that if this were the whole truth of the matter, the relations between Hudson and the Reynolds family must have become strained for a time, even if they did not remain so permanently. But nothing of the sort occurred. On the 19th of August, 1743, that is within a few days of the rupture, we find Reynolds senior writing to his friend Cutcliffe: "As to Joshua's affair, he will give you a full account of it when he waits upon you, as he designs to do, and will be glad to present you with your picture, who have been so good a benefactor to him . . . I have not meddled with Joshua's affairs hitherto, any otherwise than by writing a letter to Joshua, which never came to hand, and which I intended as an answer both to his letter and to his master's. This resolution of mine I shall persevere in, not to meddle in it; if I had I should have taken wrong steps. I shall only say there is no controversy I was ever let into wherein I was so little offended with either party. In the meantime, I bless God and Mr. Hudson, and you, for the extreme success that has attended Joshua hitherto." It was the same with Joshua himself. He and his master remained good friends, even in those after years when the latter might have been excused for some little chagrin and jealousy. From the very guarded letter just quoted, we may, perhaps, infer that Hudson's account of the difference did not agree with the version given by his pupil, and that the elder Reynolds declined to commit himself to a decision between the two. Further than that we cannot see our way, and must come to the conclusion that the real cause of Joshua's premature emancipation remains unknown. Judging by results, it took place exactly at the right time. He had learnt all that Hudson had to teach, and was induced to test its value at an age when neither failure nor success could do much harm. He returned at once to Devonshire, and accepted all the orders for portraits which came in his way. His industry must have been great. In a letter dated 3rd of January, 1744, only five months after the rupture with Hudson, his father tells Cutcliffe that he has already painted twenty portraits, "among them that of the greatest man in the place, the Commissioner of the Dockyard"—and that ten more are awaiting commencement.

How long he stayed in Devonshire on this occasion we have no means



MISS FRANCES CREWE

Earl of Crewe



of finding out; but we know that before the end of the year he was again in London. Leslie and Taylor print quotations from his father's letters, which show that early in December Joshua had already been introduced by his old master, Hudson, to "a club composed of the most famous men in their profession," a club identical, suggests Tom Taylor, with that described in Smith's "Nollekens" (vol. ii, p. 209), which met at Slaughter's Coffee House, in St. Martin's Lane. Many of the pictures dating from this first sojourn in his native place can still be traced. They are essentially Hudsonian, and go far to prove that it was not until his second visit to Plymouth that he came under the influence which was to make the first important change in his practice, and was to be the cause at once of much excellence and no little disaster to his works. To this point we must return presently. During the two years or more which Reynolds spent in London, between the autumn of 1744 and that of 1746, the influence of Hudson rapidly waned. The pupil and his former master were excellent friends; of that there is abundant evidence; but familiarity with a wider circle of artists, his own growing facility both of hand and mind, and a more intimate acquaintance, no doubt, with the great works of the past, gave a new freedom to his conceptions and less timidity to his brush. Pictures painted in 1745 and 1746 show that he was seeking for new forms of expression. They betray impatience with the old conventions, and leave us in no doubt that for every fresh sitter who appeared in his studio he endeavoured to invent a new formula, a new æsthetic equivalent. The originaive impulse, the determination to repeat himself as little as was consistent with sincerity, by which Reynolds stands apart from all other painters of the eighteenth century, dates from these first two years of his independent activity in London, from a time when he was still under twenty-three years of age.

Towards the end of 1746, Samuel Reynolds was seized by his last illness, which ended in his death on Christmas Day. His son Joshua was summoned home to Plympton, whence, after the funeral, he moved to Plymouth Dock—now Devonport—where he set up house-keeping with his two unmarried sisters. Here he remained about three years, painting such portraits as came in his way, but on the whole taking life easily, at least for a time. Malone—who seems, however, to be here a little mixed in his

chronology—says that when Reynolds recalled this period of his life, “he always spoke of it as so much time thrown away, so far as related to a knowledge of the world and of mankind, of which he ever afterwards lamented the loss.” He goes on to say that “after some little dissipation” Reynolds sat down seriously to the study and practice of his art. Leslie and Taylor also speak of the first part of this second stay in Devonshire as a period during which he neglected his easel for the only time in his life. However that may be, it was certainly at this time that he came under an influence which was to have a profound effect on his future practice.

Among the many followers of Van Dyck was a certain William Gandy.* He was a man of narrow ambitions, who was content during most of his life to work for one or two patrons, and to remain obscure to the world at large. The Duke of Ormonde was his principal employer, and in Ireland only are his works now to be found. They are dry and tame, and by no means support the assertion that his pictures were sometimes confused with those of Van Dyck. He had a son, however, of greater powers than his own, who settled in Devonshire, and came to be known as Gandy of Exeter. His productions are probably not rare, for he had a vogue in his own neighbourhood, and yet must have painted many portraits in a year to make a living at the prices then ruling in the provinces. Most of his works no doubt pass under other names, or as “unknown.” In Exeter itself a few may be seen, in the College Hall, in the Hospital, and in the Poor-house. In a general way, they are broad in treatment, sombre and monotonous in colour, richer in texture than was usual at the time, and more forcible in chiaroscuro. They have affinities on the one hand with Rembrandt, on the other with Opie. All Sir Joshua's biographers declare that he was much affected by Gandy's example, and there can be no doubt that a young man with such an open mind as we know young Reynolds to have possessed, would be much attracted, not perhaps so much by Gandy's actual work, as by the promise his methods held out to a bold disciple. It is certain that during the period of rather more than two years which elapsed between his father's death and his own final departure from his native county, he painted many pictures in which Hudson's dry methods and formal arrangements are abandoned for a style which suggests the study of Rembrandt. One of the best of these is his

* Born 1619. His son, Gandy of Exeter, died about 1730. The exact date is uncertain.

own portrait, in the National Portrait Gallery, in which he is represented at work, his hand shading his eyes as he takes a look at the model. I must leave all detailed discussion of his pictures and the development of his art to future chapters, but may here point out that Reynolds could have had little knowledge of Rembrandt at this stage in his career. The broader conception, the more forcible light and shade, and the more solid texture, which now begin to mark his work, must have been due to the example of Gandy. We are told that one of the latter's axioms was that "a picture ought to have a richness in its texture, as if the colours had been composed of cream or cheese, and the reverse of a hard and husky or dry manner." In the light of his after productions, we can imagine what an effect such a precept would have on our young painter's mind. It would seem like taking down the shutter from a window opening upon an infinite landscape, and was probably the first hint he ever received that the texture of paint could in itself be made expressive and pleasure-giving. That he was afterwards so apt to out-Gandy Gandy, and to call in all kinds of strange substances to produce the effect of "cream or cheese," is, of course, to be lamented; but for that the Exeter artist is not responsible. He at least deserves the credit of having started a great painter on the road which led to masterpieces not a few.

For some two years and a half Reynolds kept house at Plymouth Dock with his sisters, and cultivated his friendship with the Edgcumbes at Mount Edgcumbe, the Parkers at Saltram, the Eliots at Port Eliot, and other West of England families, who were as useful as they were kind to him for the rest of his life. A decisive change in his career was brought about by an acquaintanceship which began at Mount Edgcumbe. In the first months of 1749, the young sailor who was afterwards to be so famous and to lead to so much excitement in Sir Joshua's own set as Admiral Keppel, was appointed to the command in the Mediterranean, and entrusted with a mission to the corsair States on the North African Coast. At that time Keppel was little more than a boy. He had not yet completed his twenty-fourth year, and so was even junior to Reynolds. He sailed from Spithead on the 25th of April, but a day or two later was obliged to put in to Plymouth for repairs. Here he was introduced to the young painter by Lord Edgcumbe, and the two found themselves so sympathetic that the Commodore offered to take the

artist with him to the South. Such an opportunity was not to be neglected. Reynolds accepted the invitation with joy, and on the 11th of May H.M.S. *Centurion* weighed anchor for Lisbon, with the two very new but already very close friends on board.

In the Mediterranean Keppel went about his business, being sometimes accompanied by Reynolds, and sometimes not. The painter stayed at Gibraltar while Keppel crossed over to Tetuan, to harry the Moorish Governor on account of his ill-treatment of the British Consul and some English prisoners; on the other hand, he went with him to Algiers, and was present at the famous interview when the Dey threatened the Commodore with the bowstring, and the Commodore replied with a menace which was to be fulfilled sixty years later by Pellew. Negotiating with the Dey was a very long business, and while the *palavers* were going on, Reynolds amused himself by visiting the Mediterranean Islands. In August he was at Port Mahon, as the guest of General Blakeney, the Governor, and there he painted most of the officers of the garrison. Minorca was to mark him for life, for while prowling about on horseback he met with the accident which disfigured his upper lip. His horse fell with him down some steep declivity, doing damage the traces of which are to be seen in most of the later portraits.*

During his entertainment by Keppel, Reynolds visited Lisbon and Cadiz, as well as the Moorish ports. At both of those places he was present at what he calls "Bull feasts," and seems to have had no premonition of our modern horror of such brutal sports. In Lisbon, of course, the display would be comparatively mild, and the incongruity of coupling it with the *Corpus Christi* procession would not seem great; but in Cadiz he would have to face the real Spanish article, and yet he appears to have felt no need for moralizing. Perhaps he had seen bull-baiting at home. All this we know from a curious letter to Lord Edgcumbe, quoted by Leslie and Taylor, in which, among much of the formal humility then *de rigueur* from an artist to anything in the shape of a patron, we find signs of genuine gratitude to Lord Edgcumbe

* Wm. Carpenter, keeper of the Prints in the British Museum, seems to have persuaded Leslie that Reynolds' portrait of himself now in the National Portrait Gallery—the one reproduced on our title page—must have been painted after his Minorca accident, on account of the peculiar form of the upper lip. I think he was mistaken. The curiously *retroussé* lip seems to have been natural; in later portraits there is a decided scar. In this picture Reynolds looks too young for twenty-six, and the conception belongs to the time when he was influenced by Gandy, rather than to the years when he was surrounded by the Italian masters.



KILTY FISHER

Engraver



for the introduction to Keppel, and to Keppel for his liberal and delicate hospitality. The letter is undated, but it must have been written shortly after Reynolds had left the *Centurion*. This he did in the late summer of 1749, in the first weeks of his twenty-seventh year. He landed at Leghorn, and made his way straight to Rome. "I am at last in Rome," he writes to Lord Edgcumbe, "having seen many places and sights which I never thought of seeing. I have been at Lisbon, Cadiz, Gibraltar, Algiers and Mahon." This seems to show conclusively that he was not even tempted to step aside to Florence, but made his way as speedily as he could to what was then called the capital of art.

In the middle of the eighteenth century Rome was at its apogee as a place of pilgrimage. Travellers of every kind—except, indeed, the commercial variety—made it their goal. Before reaching it they were on their way out; after leaving it they were on their way home, even when the route lay through Constantinople or "Grand Cairo." All the more ambitious artists of Europe made a point of seeing it, some for the sake of what it could teach, others, like Hudson, for the mere purpose of being able to say they had been there. As for travelling dilettante with money in their pockets, the city was full of them, and a man like Reynolds, with good introductions and a pleasant personality, could make enough friends in a winter to last him a life-time. From what we know of his habits and character, we cannot doubt that socially he made the best possible use of his two years in the Eternal City, and that many of the connections of his after life there had their origin. Some curious relics of this side of his activity have come down to us in a set of what he called "caricaturas." These are groups of more or less grotesque portraits of English and other travellers, in which personal peculiarities and defects are exaggerated in a fashion recalling the *charges* of Leonardo da Vinci. Seven of these are still in existence, although Sir Joshua is said to have been so ashamed of them in after years that he used to offer in exchange any picture in his studio their owners chose to select. Four have recently been presented to the National Gallery of Ireland by the Countess of Milltown. These include the most important of the whole series, the famous burlesque on Raphael's "School of Athens." Here on a canvas some 50 inches by 40, Reynolds has painted seventy-two portraits of his friends in Rome and one of himself, eking

out the composition with a few "idea figures," as he calls them. The background is similar to that of the fresco, and the disposition of the figures follows the same model with tolerable fidelity. Technically, the picture—like the rest of the series—is better than most of his later works. It is painted solidly and with entire simplicity, so much so that at the first glance one is tempted to cry, "That's not a Sir Joshua: it is too fresh; its condition is too perfect." It shows, in fact, no sign of change. It is without cracks, and without darkening anywhere. It has been painted rapidly, freely, and at once. Solicitude is not always good for a picture. Here Reynolds felt none, and produced an excellent bit of painting; that is about all, however, that can be said for it. The fun is of a very obvious kind: exaggerated noses, calves, stomachs, and so on; reminding one not of the late lamented Pellegrini, but of certain other cartoonists who have attempted to draw his bow.*

Reynolds painted his version of the school of Athens in 1751, nearly two years after his arrival in Rome. The use he had made of the intervening months, so far as his studies were concerned, has to be conjectured from the fragmentary memoranda in his pocket-books. One of these† contains the following entry:

"Copies of pictures I made at Rome.

"In the Villa Medici:—

"The vase of the Sacrifice of Iphigenia.

"In the Corsini Palace:—

"April 16, in the afternoon, 1750, Anno Jubilei.—Study of an old man's head, reading, by Rubens.

"April 17 to 19.—A portrait of Philip II., King of Spain, by Titian.

"April 20.—Rembrandt's portrait of himself.

"April 21 to 23.—St. Martino on horseback, giving the Devil, who appeared to him in the shape of a beggarman, a part of his cloak.—Captain Blackquier's P.—An old Beggarman.—My own picture.—Jacoma's picture.

"Began May 30, finished June 10, in the Church of Capuchins, St. Michael, by Guido.—A foot from my own.

"June 13.—The "Aurora" of Guido, a sketch.

"June 15.—Went to Tivoli.

* The persons represented in this burlesque are: Mr. Henry (of Straffan, Kildare), Mr. Leeson, junr. Lord Bruce, Mr. Maxwell, Mr. Leeson, senr., (afterwards Earl of Milltown), Mr. Barrett, Mr. Patch, Mr. Virepile, Sir William Lowther, Dr. Erwin, Mr. Bagot, the Abbé du Bois, Mr. Brettingham, Mr. Murfey, Mr. Sterling, Mr. Iremonger, Sir Matthew Featherstone, Lord Charlemont, Mr. Phelps, Sir Thomas Kennedy, and Reynolds himself. The names are taken from the pocket-book of 1751.

† Now in the possession of Mr. Reynolds Gwatkin.

"August 15.—Worked in the Vatican. I was let into the Capella Sistina in the morning, and remained there the whole day, a great part of which I spent in walking up and down it with great self-importance. Passing through, on my return, the rooms of Raffaele, they appeared of an inferior order."

This entry contains all the direct evidence we have as to how Reynolds made use of the opportunities for improving his practice afforded by Rome. Taken together with the numerous critical notes which fill the Italian pocket-books, it shows that his affection, or at least his judgment, was divided, as in fact it remained throughout his life. His originality—by which I mean his power of thinking independently—was not robust enough to enable him to stand up against the public opinion of his day, and to declare, even to himself, that its ideals were false, and that the works in which they were embodied lacked that quality of sincerity without which art does not exist. He heard on every side the praises of the Carracci, of Guido, of Guercino, and the other facile paint-slingers of the seventeenth century, and he bowed to what seemed to him to be authority. He blamed himself when he found that their "Magdalens," and "Ecce Homos," and "Auroras" left him cold, and made attempts which are really pathetic, to reason himself into admiration and to justify the world in its mistaken opinions. All through his Italian note-books we find repeated the curious desire to bridge an unbridgable gulf which is suggested by his passage, in the spring of 1750, from Rubens, Titian, and Rembrandt, to Guido. By this I do not mean to insinuate that a young painter can learn nothing from Guido. On the contrary, his best work has many admirable qualities from a technical standpoint; and the young artist who could paint such a head, for instance, as the "Christ Crowned with Thorns," in the National Gallery, would at least be well equipped. But it was not for these technical qualities that Reynolds studied and admired the Bolognese. He professed to see in their work the embodiment of the abstract principles of what he called the great style in art, and throughout his life he seems to have been troubled by the gratuitous demand he made upon himself for the reconciliation of two antagonistic ideals.

That Reynolds *the artist* was alive from the first to the charm of the *tre-* and *quattro-centisti* is clear from the few notes devoted to them in the pocket-books. These notes are scanty indeed compared with the pages devoted to Baroccio, Salviati, Guercino, etc.; but they are significant, and show that

it was not through a deficient sympathy that he dwelt so little upon the early men, but through excessive respect for the ideas of his time. "The old Gothic masters," he says, "as we call them, deserve the attention of the student much more than many later artists; *simplicity* and *truth* being oftener found in the old masters which preceded the great age of painting, than it ever was in that age, and certainly much less since." As a proof of the mixed nature of his admiration at this time, I cannot do better than enumerate the pictures of which Reynolds took particular note in the Grand Duke's collection at Florence, in the Palazzo Pitti. These were:—

"Charles I. and Henrietta Maria," by Van Dyck.

"Lady in White Satin," do.

"The Virgin and Bambino," "St. John Baptist," and one in armour, perhaps St. George, with a little dish in his hand, by Correggio, *in his first manner*.

"Christ with the four Evangelists," by Fra Bartolommeo.

"God the Father above, in small, holding Christ on the Cross," "Six Saints," large as life, beneath; Andrea del Sarto.

"Salutation," by P. Veronese.

"Cain and Abel," by Titian.

THIRD ROOM.

"Two Assumptions of the Virgin," with the Twelve Apostles below. In one of them there is a priest and a nun, besides the Apostles.

"St. Mark the Evangelist," by Bartolommeo.

SIXTH ROOM.

"Madonna della Sedula," by Raffaele.

"Holy Family," viz., Elizabeth, Virgin Mary, St. John Baptist, and another, perhaps St. Catherine, by Raffaele. (*Madonna del Balachino*.)

"The Virgin and Child, St. John, and St. Elizabeth," by Del Sarto.

"Christ, St. Peter, and St. John in the Clouds," four saints beneath, by Annibale (Carracci).

"The Resurrection of a dead person by a Saint," by Guercino; a print by Bloemart.

"Holy Family," by Rubens; a print by Bolswert.

"Salutation," by Del Sarto.

"Abraham and the Burning Bush," by Bassano.

Several others, but none considerable.



SIR JOSHUA REYNOLDS

Earl of Creve



SEVENTH ROOM.

- "Mars and Venus," by Rubens.
- "Charity," by Guido.
- "Cleopatra with the Asp," by Guido.
- "The Tribute Money," by Titian.
- "Conversion of St. Paul," by Titian.
- "Elisha taken up to Heaven by Angels, a Bull, and a Lion," by Raffaele (*Vision of Ezekiel*).
- "History of Joseph," by And. del Sarto.
- "Holy Family," by P. Veronese.
- Many fine Bassanos.
- "The Muses dancing," by Julio Romano.
- "The Three Destinies," by M. Angelo.
- "Holy Family," in small, neatly finished, by An. Carracci.
- "Holy Family," by Raffaele (? *Madonna del Gran Duca*).

FOURTH ROOM.

- A copy, by Baroccio, of the famous "Holy Family," by Correggio, at Parma.
- "A Descent from the Cross," by Cigoli.
- "St. Sebastiano," by Titian.
- "Mary Magdalen," by Titian, with an immense deal of hair, but painted to the utmost perfection.
- "In a part not usually shown, two large pictures by Rubens."

Such is his selection from what was, at the time, the finest collection of pictures in the world. It casts a strong light backwards on what he had been doing in Rome, and upon the line he had taken in steering between, or rather in combining, the lines of his heart and head. In attempting to fuse into one the art which is passionate and the art which substitutes machinery for passion, he set out on a task he never abandoned to the end of his life, in spite of the qualms it must often have given him.

That Reynolds was naturally a first-rate critic, even to the extent of being able to anticipate the verdict of posterity, is proved by his various descriptions of his own emotions in the presence of works of art. Unhappily he failed to estimate these emotions at their true value. Instead of realising that they were better evidence in favour of the things he was looking at than the conclusions to which an imperfect reasoning process could bring him, he crushed them down, and set himself resolutely to exalt taste, skill, and obedience to arbitrary rules above the power to

create. His first impulsive feelings in the Sistine Chapel and the Stanze of the Vatican, anticipated exactly what we now, after another century of study and the more generous opportunities of knowledge given by modern conditions, not only feel but confess. "I was let into the Capella Sistina in the morning, and remained there the whole day, a great part of which I spent in walking up and down it with great self-importance. Passing through on my return the rooms of Raffaele, they appeared of an inferior order." This entry in one of his Italian pocket-books would now be subscribed to by the great mass of cultivated opinion; but Reynolds was perturbed by his sensations, and forty years after he had turned his back on Rome we still find him struggling laboriously to minimise a preference which was, in fact, a proof of his fine capacity for art. Vacillations of taste have always been the sceptic's opportunity. They seem to justify his denial that definite judgments are possible in artistic questions. It would be interesting to inquire how far these vacillations have been more apparent than real, and how far they have been due to causes similar to those which drove Sir Joshua, as I believe, into arguing against his own convictions. At all periods, even in the days of Pericles, the world has been troubled with the false ideals forced upon it by those whom nature has endowed with an abnormal capacity to make the worse seem the better cause. The *littérateurs* who could find nothing more valuable to tell us of Apelles, Parrhasius, and Zeuxis, than the futile stories about lines, and grapes, and curtains, have had a liberal progeny. I suspect that the true history of opinion on these matters is that the real instinctive appreciations of humanity are sound; but that civilised man, distrusting instincts for which he can formulate no cause, forces himself into the acceptance of theories which seem to provide him with reasons for admiration, and relieve him of the humiliation he feels at having to confess a strong preference without being able to justify it in words. Complete knowledge, again, takes him beyond this stage, and by explaining why great art affords a pleasure nothing else can give, enables him to enjoy that pleasure without reserve. In illustration of this, I may quote a curious passage from the Palmer Manuscripts, in which Reynolds allows one to see the process of crushing art under its machinery with unusual clearness: "Well-coloured pictures," he says, "are in more esteem and sell for higher prices than in reason they appear to deserve, as colouring is an excellence *acknowledged to be of a lower rank** than the qualities of correctness, grace, and greatness of character. But

* My italics.

in this instance, as in many others, the partial view of reason is corrected by the general practice of the world; and among other reasons which may be brought forward for this conduct is the consideration, that colouring is an excellence which cannot be transferred by prints or drawings, and but very faintly by copies."

Reynolds left Rome for Florence early in May, 1752. He travelled by easy stages, sleeping often on the way. Fuligno, Assisi, Perugia, and Arezzo were among his halting places. His note-books still bear witness to what I venture to call his artificial preference for the shallow art of the seventeenth century. At Perugia and Arezzo he ignores Giotto, passes by Perugino with a note—"An infinite number of his pictures about Perugia"—and concentrates his praise upon Baroccio and—of all people in the world—Vasari! On his doings in Florence I need not dwell. The list of things he "starred" in the Palazzo Pitti has already been quoted; it gives a fair idea of what he thought himself obliged to feel in Santa Croce, Santa Maria Novella, and the other storehouses of art. Tom Taylor, no doubt, is quite right in saying that many of the notes imply no particular admiration for the works they deal with, but were made simply as technical memoranda; for at this period of his life Sir Joshua was a most conscientious self-educator. But, apart from this, his *conveyed* theory of what was to be looked at and praised if possible, lies on the surface and cannot be mistaken.

The Florentine note-book in the British Museum contains a draft of a letter which suggests that Reynolds stayed longer in Florence than he originally intended. It is, moreover, very characteristic: "I remember," he says, "whenever my father discoursed on education, it was his constant practice to give this piece of advice: 'never to be in too great a hurry to show yourself to the world; but lay in first of all as strong a foundation of learning and knowledge as possible.' This may very well be applied to my present affairs, as, by being in too great a hurry, I shall perhaps ruin all, and arrive in London without reputation, and without anybody's having heard of me; when, by staying a month longer, my fame will arrive before me, and, as I said before, nobody will dare to find fault with me, since my conduct will have had the approbation of the greatest living painters. Then, again, on the other hand, there are such pressing reasons for my returning home, that I stand as between two people pulling me different ways; so I stand still and do nothing. For the moment I take a resolution to set out

and in a manner take leave of my friends, they call me a *madman* for missing those advantages I have mentioned." Why he should have thought that the delay of a month in starting would enable his reputation to reach home before him, it is now difficult to discover. A mere addition of four weeks to an absence of two years could hardly add much to the capital of knowledge placed to his credit at home. If he had painted many pictures in Italy, to be exhibited in England, we could understand the terms of his letter. It might then have been prudent to delay his own arrival until they had acted as *avant couriers* and had aroused public curiosity. This probably is the real explanation of his words, although the few things he painted in Rome were of no great importance, and the publicity they could then enjoy in England was scanty enough.

Some very interesting passages are to be found in the Florentine note-book :

"In the piazza of the Annunziata, admirable fountains by John of Bologna ; fifty heads—fins instead of whiskers. He had much the same genius as Michael Angelo."

"At a sculptor's shop, which was formerly the studio of John of Bologna, is a gess of one of the slaves belonging to the pedestal at Leghorn, and models for two of the figures belonging to the fountains in the Boboli Gardens ; admirable."

"A soldier with a naked dead body in his arms, antique (in feeling), and finely grouped, which the ancients seldom observed. John of Bologna has been superior to the whole world, ancient and modern, in that respect at least, as well in statues as in basso-relievos."

"In the chapel of San Lorenzo : The four recumbent figures by Michael Angelo, with a great duke likewise by him. When I am here, I think M. Angelo superior to the whole world for greatness of taste. When I look on the figures of the fountains in the Boboli, of which I have seen the models, I think John of Bologna greater than M. A., and I believe it would be a difficult thing to determine who was the greatest sculptor. The same doubt in regard to the Vatican and the Capella Sistina."

"In the Carmine : A chapel of the Brancacci, painted by Masaccio. Raphael has taken his Adam and Eve driven out of Paradise from hence. The heads, according to the ancient custom, are portraits, and have a wonderful character of nature."

"We must arrive at what is unknown by what is known. Whoever seeks a shorter method only deceives himself, and whilst he flatters himself that he is in possession of the art, is embracing a cloud, and produces only monsters and chimeras."

"In Raffaele there is nothing of the affectation of painting, neither dark nor light—no indications of affected contrasts—no affected masses of light and shadow. He is the medium. Annibal Caracci too wild : ditto Michael Angelo : Domenichino too tame : Guido too effeminate."

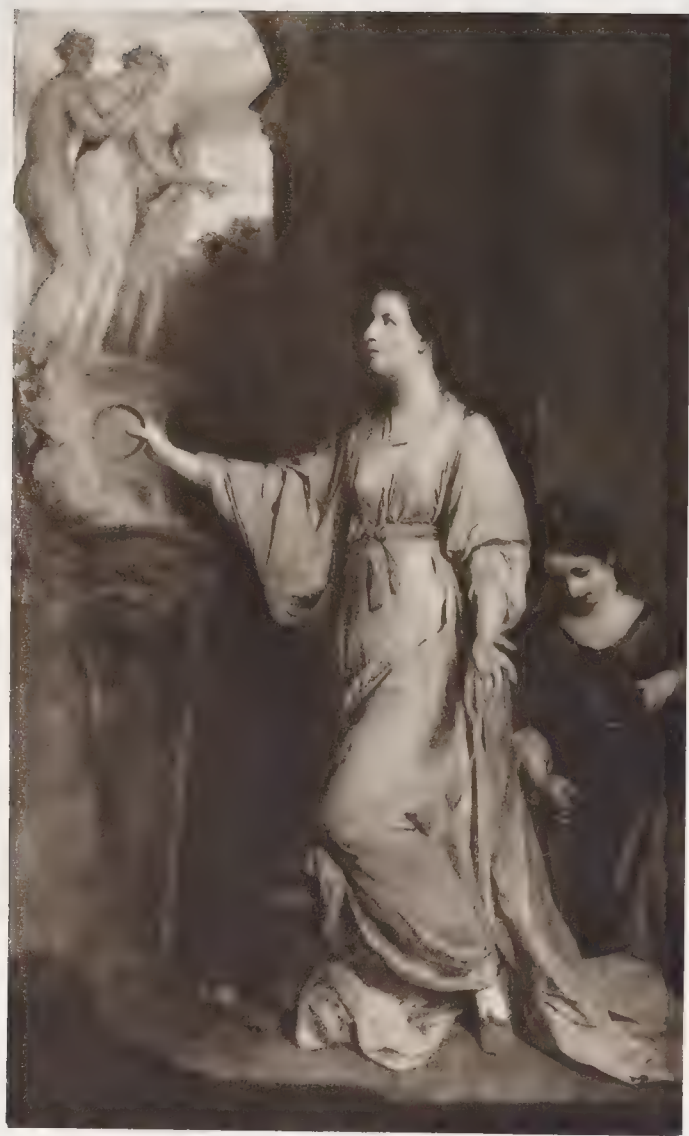
"Hone says I look like the Altar of the Jesuits lighted up."

"Gentlemen and Brethren—Hone and Reynolds greeting."



LADY SARAH BUNBURY SACRIFICING TO THE GRACES

Sir Henry Bunbury, Bart.



These last two entries show that during his stay in Florence, Reynolds was on very intimate terms with a man who was afterwards to become his malignant and most unchivalrous enemy. The phrase, "Gentlemen and Brethren—Hone and Reynolds greeting," was evidently noted down as a happy thought for the commencement of some joint invitation from the pair. One hopes, in view of Hone's later behaviour, that it was never used. Reynolds may have painted Hone's portrait in Florence, but no such picture can now be traced. That Joseph Wilton, the sculptor, sat to him, we know. The picture is now in the possession of Mr. Wilton Chambers, and is one of the best of the early works. Wilton was a well-known personage, and when Reynolds wrote the letter I have quoted, he may possibly have been counting on the effect of the portrait in exciting interest about himself when it was seen in London. That the friendship with Wilton was kept up in after years is proved by the canvas in the National Portrait Gallery (see plate), on which John Francis Rigaud, R.A., has combined the portraits of Wilton, Reynolds, and Chambers.

Reynolds left Florence on the 4th of July, 1752, after a stay of two months. He travelled to Venice by way of Bologna, Modena, Parma, Mantua, and Ferrara—Castelfranco he left unvisited. On this journey the things by which he was chiefly attracted were, naturally enough, the Correggios at Parma. Between the master of the "San Girolamo" and himself there was an affinity stronger, perhaps, than we can trace between any other two painters so far apart in time, place, and surroundings. It is true that the example took time to produce its effect. It was not until a good many years after his return to England that the palette of Reynolds blossomed into those child portraits and other playful creations over which the spirit of Correggio seems to hover. In his note-book we find:

"The Duomo (Parma): The 'Cupola,' by Correggio, and angels in stone colour;" "The 'Holy Family with St. Jerome.' It gave me as great a pleasure as I ever received from looking on any picture. The airs of the heads, expression, and colouring, are in the utmost perfection. 'Tis very highly finished; no giallo in the flesh. The shadows seem to be added afterwards with a thin colour made of oil and lead. Outline to the face, especially the Virgin's, the lips, etc., not seen. The red mixed with the white of the face imperceptibly—all broad."

Another reference to Correggio in the Palmer Manuscripts:

"The greatly celebrated picture of the 'Holy Family' by Correggio, at Parma, was offered to Lord Orford for £3,000 I, who have seen the picture, am far from thinking the price unreasonable."

At Mantua and Ferrara, Reynolds made no notes. He never alludes to Padua in his pocket-book, but as there is a night unaccounted for between his departure from Ferrara and his arrival in Venice, he probably slept there. In Venice he arrived on the 24th of July, and there he stayed three weeks. In spite of what he says in his pocket-books, in his Discourses, in his notes to du Fresnoy, and elsewhere, we may safely call Venice the Mecca of his pilgrimage. It was there that he made acquaintance with the men who were to stir his real æsthetic sympathies to their depths, and to suggest the ideals after which he strove for the rest of his life. The notes he took in Venice are particularly copious. They are printed in full both by Leslie and Taylor and by Cotton, to whom I may refer those who wish to study them in detail. It may be well, however, to print once more an interesting passage in which he describes the method he took to avail himself of Venetian principles :

"When I observed an extraordinary effect of light and shade in any picture, I took a leaf out of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject, or to the drawing of the figures. A few trials of this kind will be sufficient to give their conduct in the management of their lights. After a few experiments, I found the paper (? papers) blotted nearly alike. Their general practice appeared to be to allow not above a quarter of the picture for the light, including in this portion both the principal and the secondary lights ; another quarter to be kept as dark as possible ; and the remaining half kept in mezzotint or half shadow. Rubens seems to have admitted rather more light than a quarter, and Rembrandt much less, scarcely an eighth ; by this conduct Rembrandt's light is extremely brilliant, but it costs too much ; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the artist.

"By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung ; whether a figure, or the sky, or a white napkin, animals, or utensils, often introduced for this purpose only. It may be observed likewise what portion is strongly relieved and what portion is united with its ground ; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark, or dark on a light ground, in order to give firmness and distinctness to the work ; if, on the other hand, it is relieved on every side, it will appear as if inlaid on its ground.

"Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though it does not distinguish whether it is a history, a portrait, a landscape, dead game, or anything else ; for the same principles extend to every branch of the art."

Here, of course, Reynolds was going much more deeply into the matter than he thought. Had his "blotted papers" been blotted accurately in the colours as well as tones and masses of the originals, he would have simply been extracting from Titian, Paolo, and the rest, all that makes their pictures so great *as works of art*, leaving only behind him science and history.

In his Venetian notes generally he repeats the line of conduct he followed in Rome and Florence. He concentrates his attention upon those painters who were highest in the world's esteem at the moment. He only once alludes to Giovanni Bellini, as the author of "a picture of much merit" in Sta. Maria Maggiore. He ignores him at the Frari, in S. Zaccaria, in S. Giobbe. Giorgione he mentions but once; Carpaccio, of course, he ignores. The list of those he selects for honour is so short that I may as well give it in full. His favourite seems to have been Paolo Veronese; after him come Titian, Tintoretto, and—Salviati! Bassano, Palma Vecchio, and Paris Bordone come next. Luca Giordano, Pietro della Vecchia, Varotari, and Guido bring up the rear with one mention each. The following note on Tintoretto's "Marriage of Cana" is a fair example of his more elaborate memoranda:—

"One sees by this picture the great use Tintoretto made of his paste-board houses and wax figures for the distribution of his masses. This picture has the most natural light and shadow that can be imagined. All the light comes from the several windows over the table. The woman who stands and leans forward to have a glass of liquor is of great service; she covers part of the table-cloth, so that there is not too much white in the picture, and by means of her strong shadows she throws back the table, and makes the perspective more agreeable. But that her figure might not appear like a dark inlaid figure on a light ground, her face is light, her hair masses with the ground, and the light of her handkerchief is whiter than the table-cloth. The shadows blue ultr. strong. Shadows of the table-cloth blueish; all the other colours of the draperies are like those of a washed drawing. One sees, indeed, a little lake drapery here and there, and one strong yellow, he that receives the light. This picture has nothing of mistiness: the floor is light and oily grey; the table-cloth in comparison is blue, and the figures are relieved from it strongly by being dark; but of no colour scarce. The figure of the woman who pours out liquor, though her shadows are very dark, her lights, particularly on the knee, are lighter than the ground. All the women at the table make one mass of light."

The chief use of such a memorandum must have been to fix the impression received from the picture. It embodies no particular principle on which Reynolds could afterwards rely, although it might, no doubt, have come in useful as a justification for the patterns to which he was led by his own idiosyncrasy. He

had, as we can see already, an almost pathetic respect for authority. A little later we come upon what looks more like a general rule :—

"A figure, or figures, on a light ground; the upper part should be as light, if not lighter, than the ground, the lower part dark; having lights here and there. The ground [properly] dark—when the second mass of light is too great, interpose some dark figure to divide it in two."

Although, I fancy, it would not be difficult to match every Venetian picture which obeys this rule with one that does nothing of the kind, Reynolds himself kept it in memory, and we shall find many pictures in which he carries it out literally enough.

On the 16th of August, 1752, Reynolds left Venice and turned his face towards England. Northcote tells a story which seems to show that he had felt his absence more than we should have expected, and that his return was due as much to home sickness as to the necessity of beginning seriously to put money in his pocket. It seems that, being at the Venetian Opera House with some other Englishmen, a ballad was sung which had been popular when he was last in London, and that it affected the whole party to tears. The painter ordered his horses and set out, travelling by Padua, Brescia, Bergamo, Milan, and Turin. Between Turin and the Mt. Cenis he encountered his old master, Hudson, who was rushing to Rome, "merely to say he had been there." From the Mt. Cenis, he reached Paris by way of Lyons. There he parted company for a time with his companion and *protégé*, Giuseppe Marchi, the young Italian, picked up in Rome, who was afterwards to become famous as a scraper of mezzotints. Finding that he had arrived at his last six louis, Reynolds gave two of them to Marchi, telling him to reach Paris as best he could, while he himself went on by diligence. Marchi walked the whole way, rejoining his master when the latter had been eight days in the capital. Reynolds stayed a month in Paris, although, apparently, he found nothing in the French School of the time to satisfy his artistic appetite. "The French," he says, "cannot boast of above one painter of a truly just and correct taste, free of any mixture of affectation or bombast." It would have been pleasant to believe that in these words Reynolds was alluding to Chardin, who, in this very year, 1752, had received a pension from the French king. But of opinion Reynolds was no pioneer, and his next words, "and he was always proud to

what models he had found him- to wit, Raffaele and the
show that some one very different he delightful and most
painter of still life—and of the life nearest to "still"—
was in his mind. No doubt, Tom Taylor is losing the allusion
was to Eusebio de S. . .

Hudson, who had just seen Italy in a man- former apprentice
in Paris. The two walked together to London served on the



JOHN REYNOLDS

an almost pathetic effort for the picture to
look more like a picture.

And when the light is too great, interpose a screen
between the picture and the eye.

Although, I think it would not be difficult to match every Venetian
picture which Reynolds has rule with one that does nothing of the kind,
Reynolds himself is not in memory, and we shall find many pictures in which
he carries it off tolerably enough.

On the 20th of August, 1752 Reynolds received notice and turned his face
towards Italy. Northcote tells a story of how that he had
felt for some time more than we should have thought of, and it was
his illness, to some sickness, and he was obliged to
put it in his pocket. It was
with the Englishmen, a man
when he was last in London, and
he ordered his horse and
Miles to a Turin. Between the
master and son, who was running
there, from the Mt. Cenis, he
ported company for a time with his *protégé*, Giuseppe Marchi,
the young Italian, picked up in Rome, who was afterwards to become famous
as a series of mezzotints. Finding that he had arrived at his last six louis,
Reynolds gave two of them to Marchi, telling him to reach Paris as best he
could, while he himself went on by diligence. Marchi walked the whole way,
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he says, "cannot boast of above one painter of a truly just and correct taste,
and no picture of affectation or bombast." It would have been pleasant
and in these words Reynolds was alluding to Chardin, who in this
country had received a pension from the French king. The opinion
was no power, and his next words, "and he was always proud to

own from what models he had formed his style—to wit, Raffaele and the Antique,” show that some one very different from the delightful and most unaffected painter of still life—and of the life which comes nearest to “still”—was in his mind. No doubt, Tom Taylor is right in supposing the allusion was to Eustache le Sueur.

Hudson, who must have seen Italy in a month, joined his former apprentice in Paris. The pair travelled together to London, where they arrived on the 16th of October, 1752.



LADY WRAY.



CHAPTER I

of which

the first was the one which I had seen, to

the first of the two. The second was

the first of the two.

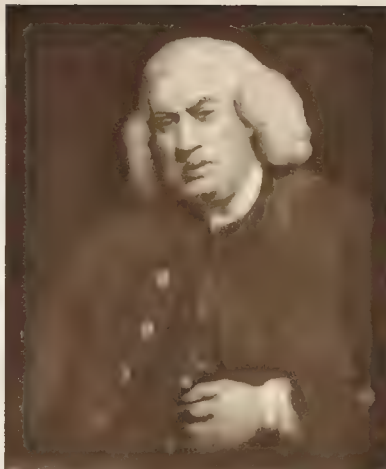
It was not

the other of the two.

we should have that a good many were passed in Cambridge's London rather than in London's, and that, like other young men, he then had that look



SIR JOSHUA REYNOLDS.



DR JOHNSON.

CHAPTER II

1752—1768



REYNOLDS was away from England three years and five months, of which two years and eight months were spent in Rome. In my first chapter, I have professed, like others who have dealt with the painter's career, to describe what he did during that considerable absence. But, in truth, there are gaps. His doings with his brush during his *wanderjähre* would easily go into a few months; while such study as we may infer from the contents of his note-books could not have made any very exhaustive calls on his time or energies. On the other hand, we get a few significant hints at jollification of one kind and another. I fancy that if we knew the whole truth about his Roman days, we should find that a good many were passed in Goldsmith's fashion rather than in Johnson's, and that, like other young men, he there had that look

into life at its fullest, without which few of us can settle down into the serenity with which Reynolds watched the passage of his last forty years. During his absence, he seems to have written very few letters; scarcely any have come down to us. Beyond his pocket-books and the few pictures painted abroad, the only evidence as to how he lived is contained in the character of his friends and in a few anecdotes which have coasted round the gulf of oblivion. All these point in one direction, and justify the suspicion that plenty of cakes and ale were mixed up with his study of the "great style" in art. The pictures he painted, few as they are, would enable him to live beside the young Englishmen of family and their bear leaders, with whom much of his time was passed. In this connection, a well-known dictum of Hudson's has some significance. The first portrait Reynolds painted after his return to London was the "Giuseppe Marchi," in a turban, which belongs to the Royal Academy. On seeing it, Hudson exclaimed, "Reynolds, you don't paint as well as you did before you went to Italy," an opinion which has usually been put down to jealousy. And yet it had not a little justification. A comparison between the Marchi and the portrait of the painter himself which is reproduced on the title page of this volume, will show that, although the former is more brilliant in colour, and must have been much more brilliant when it was new, the latter is better conceived, more soundly painted, and, in short, a more completely successful creation. Even now, with all our gratitude to Sir Joshua for the splendid pages he has added to the history of English art, we cannot entirely refuse to allow that Hudson was right, and that, in fact, Reynolds did *paint* better before he subjected himself to the temptations of Italy than he did immediately afterwards.

Northcote tells us that when Reynolds returned to London, "he found his health in such an indifferent state as to judge it prudent to pay a visit to his native air." He went down to Plymouth, where he stayed three months. There he painted, we are told, but two portraits: one of a young lady, the other of his physician, Dr. John Mudge, the son of that Zachariah Mudge who had been one of his first friends and encouragers. This portrait is still in the possession of the Mudge family. It is now little more than a monochrome, and shows that Reynolds began his experimental methods very soon indeed after Venice had dazzled his eyes. To the biographer the chief importance of this sojourn in Plymouth has to do with Sir Joshua's domestic



HOPE NURSING LOVE

Marquess of Lansdowne, K.G.



relations rather than with his art. When he left England, in 1749, his youngest surviving sister, Frances, was only nineteen, so that his acquaintance with her as a woman of formed character, dates from four years later. Attracted no doubt by the amiability which was afterwards to make her such a favourite with Johnson and others who were not affected by her domestic peculiarities, Reynolds invited her to share the home he was about to set up in London. The painter himself seems at first to have thought of settling in Plymouth, at least for a time. But Leslie tells us—he does not say on what authority—that Lord Edgcumbe strongly urged him to establish himself without delay in the capital. However this may be, he returned to London early in 1753, and took rooms in St. Martin's Lane, which was then the headquarters of art. The house, No. 104, had, no doubt, a regular studio, for it had been previously occupied by Hogarth's father-in-law, Sir James Thornhill, by Van Nost, the sculptor, and by Francis Hayman, the master of Gainsborough. "Just behind the house," says Smith, "upon the site of the present Meeting House for Friends* . . . stood the first studio of Roubiliac. There, among other works, he executed the famous statue of Handel for Vauxhall Gardens." The entry which led to it was then known as St. Peter's Court. When Roubiliac left, his studio was taken for the famous drawing academy, to which Hogarth made over the casts and properties he had inherited from Thornhill. The establishment of this academy marked the first definite stage in the process which was to end in the birth of the great institution which has dominated British art for nearly a century and a half. In spite of his proximity, Reynolds does not seem to have helped in the work of the school. He was a member and paid his quota, but we do not hear of him in connection with the first steps of any of the young painters who there received their education. All his life he was to be a bad master. Northcote, half a century later, was to be able to say that of all Sir Joshua's pupils—and many, of sorts, passed through his studio—he, Northcote, was the only one who had ever done anything. "Reynolds," he says, "certainly was very deficient in making scholars; for although he had a great many under him who lived in his house for years, yet their names we never hear of, and he gave himself not the least trouble about them or their fate. It was his opinion that a genius could not be depressed nor any instruction make a painter of a dunce.

* This still stands where it did when Smith wrote.

So he left them to chance and their own endeavours Most of his scholars could never get a decent livelihood, but lived in poverty, and died in debt, miserable to themselves and a disgrace to the art. I alone escaped this severe fate."* Such indifference was thoroughly characteristic. Sir Joshua's nature, easy-going, imperturbable, eminently clubbable as it was, was essentially self-contained. He enjoyed the company of his friends and loved to have men of social talent about his table, but he was incapable of the busy-ness over details and preparations in general, which marks the man who is really altruistic and solicitous for the well-being of those with whom he comes in contact. Reynolds would give a pupil the run of his house, would let him copy what he liked and learn as much as he could from his fellow scholars; he would even condescend, now and then, to require his assistance in a drapery or accessory; but to lay down his own preoccupations and to put himself in the place of a young man wishing to penetrate the secrets of art, was entirely outside his scheme of life. We need, therefore, feel no surprise that he took no practical share in the various educational experiments which preceded and accompanied the foundation of the Royal Academy.

When Reynolds appeared in London, sluggishness of invention was the great defect of English painters. Many *painted* well enough, and would have turned out pictures capable of exciting a permanent interest if they had but spurred their brains and had realised that only a man with supreme æsthetic gifts can afford to depend solely on his methods of expression. Each painter had a few patterns, which he repeated with as little misgiving as a *lion comique* feels over a popular song. Reynolds thus describes them: "They have got a set of postures which they apply to all persons indiscriminately; the consequence of which is that all their pictures look like so many sign-post paintings; and if they have a history or family to paint, the first thing they do is to look over their commonplace book, containing sketches which they have stolen from various pictures; then they search their prints over, and pilfer one figure from one print and another from a second; but never take the trouble to think for themselves." No doubt the less able among them actually did the things Reynolds here describes, but the want of mental initiative among the more gifted was the natural result of the general slackness of the times. A man like Richardson, who thought and wrote so well, and

* Northcote; "Life of Sir Joshua Reynolds."

did occasionally produce such an excellent piece of art as the portrait of Anne Oldfield engraved by Edward Fisher, must have painted so dully on the whole through the want of such external stimulant as only emulation and a certain measure of appreciation can give. No man was ever more stereotyped than Gainsborough in what I may call his hack work. To the ordinary sitter, who came for his portrait as he now goes to some fashionable photographer, he gave no thought at all. He planted his head in the middle of a 30×25 canvas, whisked on his coat, stuck his hat under his left arm, swept about him an oval band of umber and black, and held out his hand for his fee. But within Gainsborough a supreme artist lay in wait, so that when a beautiful woman or a man with a stimulating personality appeared on the threshold of his painting room, they had the same effect on his imagination as the bellows on a blacksmith's fire. When Reynolds came to London, however, Gainsborough was still obscure among the Suffolk lanes, and the only English painter who was feeding art with thought was Hogarth. Many others were painting soundly indeed, and with considerable knowledge of their craft, but stolidly and without making the slightest effort to show that they were thinking as they sat at their easels. Reynolds was the first English painter to keep his fancy alert and to provide every picture which issued from his studio with a little soul, often, of course, humble enough, of its own. "Damn him," said Gainsborough, "how various he is!" and when I come to deal at length with his art I shall try to show that in this matter of variety, of never flagging invention and contrivance, Reynolds was unique among the painters of the eighteenth century.

Reynolds was not long content with rooms in St. Martin's Lane. Before many years had passed, he moved a hundred yards to the north, or rather north-west, to the house near the corner of Great Newport Street which is now occupied by Mr. Rutley, the picture cleaner. There, the brother and sister first embarked on house-keeping for themselves, and there Reynolds felt himself sufficiently secure to raise his prices to the highest level of the day. These were: for a head twelve, for a half-length twenty-four, and for a full-length forty-eight, guineas. Not many years afterwards the tariff rose to fifteen, thirty, and sixty guineas respectively. Allowing for the diminution in the value of money, and for other matters which have to be taken into account—such as the different ideas then prevailing

as to how far it was reasonable to draw upon pupils, drapery men, &c., for assistance—the earning power of a fashionable portrait painter did not differ materially from what it is now. Reynolds was never left in any doubt as to his success from the commercial standpoint. He was no sooner established in St. Martin's Lane, than sitters flocked to his door. Probably the first were sent by the various influential friends he had made in Rome and in his native district. Among the portraits he finished during the four or five years which elapsed before he moved to Newport Street, we already find the names of a large number of the leaders of English Society. In 1755, less than two years after his arrival in London, we learn from his pocket-book—the first of the series—that he had no fewer than 120 different sitters. In 1757, the total, including one dog for whom an appointment is entered, had risen to 184. I have taken the trouble to count the actual sittings booked; they amount to 677, an amazing number for a young artist of whom no one had ever heard five years earlier. "The year 1758," say Leslie and Taylor, "according to Northcote, was the very busiest time of Reynolds's whole life, and the pocket-book completely confirms him. It contains the startling number of 150 sitters." So it does; but we have seen that what the joint authors call a startling total represents in fact a falling off of more than thirty from the year before. The painter's fifth year in London was his record from this point of view. No wonder he raised his prices, and arranged to produce less and earn more. The truth is, that in the eighteenth century the demand for good portraits was far in excess of the supply. Every man who could turn out a good likeness and give his clients the looks of gentlefolks was sure of a living, while to those who could add a touch of art, sitters flocked in crowds. Hogarth was not popular as a face painter, but then Hogarth, with all his genius, could neither catch nor create the air of breeding. He had none of the gift with which Nature had endowed Reynolds, Romney, and, with a still more lavish generosity, Gainsborough, of clothing men and women in a distinction they had never enjoyed on canvas since the death of Van Dyck.

The much abused eighteenth century made curiously few mistakes in art. Its excellent architects were allowed to cover town and country with charming houses, and dignified, if not very churchy, churches. Its painters of ability won fame, at least, if not always fortune, the one serious exception being Richard Wilson, whose character fought hard against his success. Barry, no



VISCOUNT ALTHORP

Ear Spencer, K G



doubt, was neglected, but he deserved neglect. Not only was his character detestable; his genius, like that of poor Haydon, was nine parts ambition to one of ability. Sculptors? Well, you require goods to make a market, and yet the one English imaginative sculptor was not so entirely ignored as it is the fashion to make out, while men like Wilton, Bacon, and Nollekens received exactly the patronage they deserved. England, no doubt, is an inartistic nation. Our continental friends tell us so, and we accept their verdict with a humility which is almost pathetic. And yet from the days of Holbein to our own, we have recognised genius when we saw it with a readiness to which no other country can show a parallel. No clever foreigner has left our shores with empty pockets. No great artist of our own has been left to eat out his heart in starvation. Some, no doubt, have sounded the depths of distress, but not for want of employment. Constable was an innovator, speaking a new language, and yet he was accepted from the first by his fellow artists, and by a large enough section of the public to make his position secure. To find a parallel in our artistic history to the sufferings of Jean François Millet, we have to turn to men like Haydon, who clamoured for a recognition he had never earned, or to a spendthrift like Morland, who died in a spunging house under a hail of cheques. That commercial England misunderstood art, and long failed to realise how much her own prosperity depended on the satisfaction of the æsthetic instinct, is of course true. But those are the ways, not of the Anglo-Saxon race, but of commerce. In speaking of Sir Joshua's start in life, I called the profession of painting the most hazardous of all. I ought to have qualified the assertion, for the risk lies not so much in failure of opportunity—as it does, for instance, in the law—as in the impossibility of foretelling the outcome of the most apparently promising bent towards art. Facility has little or nothing to do with creative power, and yet it is on the evidence of facility, or at any rate of mechanical aptitude, that the decision has to be made whether the boy or girl shall take up art or not. The risk incurred by Reynolds was that of turning out a Hazlitt. There was no danger of his meeting with the fate of Millet.

The promptness of our painter's success with the upper ranks of English Society was partly due, no doubt, to the good offices of his friend, Lord Edgcumbe. "He," we are told by Mason, "persuaded many of the first nobility to sit to him for their pictures; and he (? Reynolds) applied to such

of them as had the strongest features, and whose likeness therefore it was the easiest to hit." Lord Edgcumbe's recommendation, however, could not have helped his *protégé* much had the latter failed to justify it by achievement. Happily, an opportunity came pat upon the moment, of which he made the most. His friend Keppel commissioned a full-length portrait, and Reynolds so carried out the order that the picture became a landmark in the history of European art.

Modern painting was born in England towards the middle of the eighteenth century, and in its inauguration this "Keppel" by Reynolds must divide honours with the moralities of Hogarth. The tradition which had persisted, with a few notable exceptions, from the days of Van Eyck to those of Nattier, Van Loo, Largillière, and such Englishmen as Knappton, had suddenly to give way to a new theory as to how a sitter should be treated. It may seem fantastic to bracket Van Eyck with a painter like Nattier, but a little consideration will show that in a sense they belonged to the same faction, that is to say, that if Van Eyck had lived in Paris in 1750, he would have conceived a portrait much in the same way as Nattier, and so, *mutatis mutandis*, with the Frenchman. The conscious desire of both was to *reproduce* their sitter, choosing a moment when he or she was thinking of nothing in particular, and surrounding him with his familiar properties carefully marshalled into a design. No doubt there were times when a more complex idea intruded. Van Eyck, for instance, meant to tell a story when he conceived the Arnolfini group in the National Gallery. Titian's "Charles V. at Mühlberg," is, in a sense, a dramatic picture. That is to say, it represents the Emperor doing something on a famous occasion. "La petite Pelisse," of Rubens, is dramatic in another way, and similar instances could be found in the work of Velazquez, Van Dyck, and one or two of Titian's contemporaries in Venice. But between all these and the idea of Reynolds there is a notable distinction. The English painter did not merely set his hero among significant surroundings. He took his keynote from him, portraying him when some characteristic power or passion was actually at work, and so endeavoured to give the spectator the deepest possible glance into both the possibilities of his character and the facts of his career. The painter's various biographers knew what they were doing when they laid such stress on the portrait of

Keppel. It was not Sir Joshua's first attempt at dramatic presentment; witness his own portrait of himself (title page); but it was the first to attract any wide notice and to awaken the narrow public of the time to the dawning of a new era on English art. We must allow that in some ways it is not among the painter's unqualified successes. It must always have been tight in execution and curiously uninteresting in colour, while it has darkened greatly with time. As a design,* however, it seems to me inferior only to such superbly happy conceptions as the "Lady Crosbie" and the "Georgiana, Duchess of Devonshire, with her baby." It completely achieved the object with which, in some degree at least, it was painted. It turned all eyes upon Reynolds, and powerfully helped the insistence of Lord Edgcumbe in directing the stream of patrons into St. Martin's Lane.

Some two years before the first meeting between Reynolds and Keppel, the latter had been posted to the command of H.M.S. *Maidstone*, a fifty-gun ship, which he had had the ill luck to lose on the coast of France. He had run her ashore while pursuing a large French vessel, and trusting to the chase for the depth of water. The *Maidstone* broke up, but Keppel, by dint of well-directed energy, saved most of his crew. He was court-martialled, of course, but acquitted with honour. Reynolds took his motive from this occurrence. He painted Keppel afoot on the stormy coast, moving energetically and giving the orders which minimised the disaster. The action of his figure is excellent, from the æsthetic as well as the dramatic standpoint, and Keppel's history gives it the *à propos* such conceptions too often lack.

Reynolds was a bold, though legitimate, borrower. He did not pilfer; he simply followed the example of all his great predecessors, in making use of the fittest idea which occurred to him, whether it was suggested by some previous user or whether it sprang unaided out of his own brain, like Pallas from the head of Zeus. The real and only touchstone of lawful plagiarism is the power to assimilate, and perhaps the finest instance of triumphant emergence from such a test, is the use Raphael made of Filippino's "St. Paul." Filippino's apostle is addressing a single individual, so that attitude, voice, and gesture had all to be more or less restrained; Raphael's "St. Paul" is

* Leslie declares that, as a fact, the attitude was taken from a statue, and that he himself had seen the sketch on which it was founded. As he does not name the original, it is difficult to check his statement, but there is nothing improbable about it.

holding the attention of a crowd, so that increased energy was everywhere required. This Raphael gives with extraordinary felicity, combining it with deference to the originator in such minor points as the fall of his draperies. In short, Raphael lifts Filippino's figure to the occasion, and thereby sanctifies his theft. Reynolds, in his borrowings, was at a disadvantage from which Raphael was free. In the nature of things his plagiarisms were from artists as great as himself. But even so, he contrives to justify what he does. His most audacious proceeding of the sort was, perhaps, his requisition of Michelangelo's "Joel" to be the matrix of his own "Mrs. Siddons as the Tragic Muse." And yet, before the latter, we feel no call to pretend that its success is due to any one but Reynolds.

It is of no use attempting, in such a volume as this, to follow Reynolds through every step of his career. Neither, happily, is it necessary, for Sir Joshua, unlike Gainsborough, has had his Boswell, and all the known facts of his life are set out with charming discursiveness in the volumes of Leslie and Taylor. I may therefore be permitted to adopt a more sketchy method, and to confine myself as it were to the broad masses in the picture of his life, dealing rather with results than causes, and being satisfied if, when all is done, I can leave a true impression of his personality, of his fortune in this world, and of the place he occupies in the history of art. So far, I have detailed his proceedings with some minuteness. He was in the making, and the process had to be shown. It was complete, in one sense, within a year of his final migration to London. After that he grew enormously as an artist, but his place in London life was determined at a stroke. He stepped at once into the part of the most conspicuous painter of his day; he was accepted, socially, by the wits, the men of fashion, and last but very far from least, by the beauties and great ladies. He can never have known an hour of anxiety about ways and means. Responsible only for one unmarried sister, he found his studio besieged by clients as soon as it was ready to receive them, and he had every reason to suppose that his capacity would be equal to all the demands the world could make upon it. The painter who can at once realise his conceptions as an artist and win by their help the means to satisfy the rest of his ambitions, leads the ideal life. It is impossible to imagine a happier lot beneath the stars than his. The one reflection to interfere with his felicity is the knowledge that some day death will come to end it. Northcote told



THE LADY CAROLINE MONTAGU SCOTT

For the (E. M. L. K. G. K. T.)



one of the visitors—I forget which—who frequented his studio for the sake of his conversation, that he could imagine no more desirable a heaven than to be forgotten by providence at his easel, and to exist for ever in his little painting room, working on those enormous canvases which offered such an amusing contrast with his own bulk and the size of his studio. Is there any other human pursuit of which its professors can honestly say as much?

Soon after the “Keppel” was finished, Reynolds began a portrait of two young men, Lords Huntingdon and Stormont, on one canvas. They had just returned from the Grand Tour, and were making some little stir in Society.* The present whereabouts of this portrait seems to be unknown; at any rate, I have failed to trace it, and Graves and Cronin have succeeded no better. It was a success in its day, and led to the painting of one which has a certain accidental importance in the long-series of Sir Joshua’s works. In Mason’s *Anecdotes of Sir Joshua Reynolds*, published by Cotton, the poet tells us that upon seeing the picture of Lords Huntingdon and Stormont, Lord Holderness† was induced to sit for his portrait, and that he (Mason) himself was present at every sitting. This gave him an opportunity of learning the painter’s method at the time, which he thus describes:

“On his light-coloured canvas he had already laid a ground of white, where he meant to place the head, and which was still wet. He had nothing upon his palette but flake white, lake, and black; and without making any previous sketch or outline, he began with much celerity to scumble these pigments together, till he had produced, in less than an hour, a likeness sufficiently intelligible, yet withal, as might be expected, cold and pallid to the last degree. At the second sitting, he added, I believe, to the other colours, a little Naples yellow; but I do not remember that he used any vermilion, neither then or at the third trial; but it is to be noted that his Lordship had a countenance much heightened by scorbutic eruption. Lake alone might produce the carnation required. . . . His drapery was crimson velvet, copied from a coat he then wore, and apparently not only painted but glazed with lake, which has stood to this hour perfectly well, though the face, which, as well as the whole picture, was highly varnished before he sent it home, *very soon faded*, and soon after the forehead particularly cracked, almost to peeling off, which it would have

* “There are new young lords, fresh and fresh; two of them are much in vogue, Lord Huntingdon and Lord Stormont. I supped with them the other night at Lady Caroline Petersham’s. The latter is most cried up, but he is the more reserved, seems shy and to have sense, but I should not think extreme; yet it is not fair to judge a silent man at first. The other is very lively and agreeable.”—Horace Walpole: letter to Montagu, December 6, 1753.

† Robert d’Arcy, 4th and last Earl of Holderness.

done long since had not his pupil Doughty repaired it. I have described this portrait so particularly on account of my believing that he continued this mode of painting for many years."

Here we see the result of Gandy's theory about cream or cheese. Reynolds prepared a bed as it were for his sitter's head, knowing how difficult it would be to give the desired impasto as he went along. If he had allowed his flake white to become hard before painting upon it, the subsequent work might have stood well enough. He would then have anticipated the contrivance relied on for an appearance of solidity by so many of the younger painters of to-day. As it was, the bed of white absorbed the glazing colours, and left a head which must have contrasted in a comically startling way with the scorbutic complexion of the original. Judging from results, Mason was quite right in saying that Reynolds persevered with this method for many years. Down to about 1770, we can trace portraits which have been built up in glazing colours on these thick slabs of preparation. In some instances, they have faded into bluish-white ghosts, in others, they have simply paled, while in a great many cases the lost carnations have been replaced with the brush or finger-tip of the restorer. It is very unusual to find a head painted in this fashion which has retained, convincingly, its original look. After 1770, or thereabouts, frightened, I suppose, by the accumulating evidence that his system was dangerous, he painted more solidly, practically confining his experiments to vehicles, a change which transferred the point of danger from the colour of his pictures to their tangible substance. Speaking roughly, Sir Joshua's early pictures darken, the works of his middle period fade, those of his late maturity crack. The productions of his old age and of his first youth stand best of all.

The first rivalry to excite the peculiar, quiet jealousy of Reynolds was that of the pastellist Liotard, who visited London about 1753. Liotard was a curious instance of the man of talent masquerading as a charlatan, a combination which is not so rare as one might think. He was no genius, but he understood his business, and his works, whether in pastel, water colour, or enamel, show none of the slightness and pretence which mark the impostor. The hackneyed "Chocolatière" of the Dresden Gallery is an excellent piece of technique. Liotard, however, was not content to base on

his merits alone his claim to the loaves and fishes of England and other countries into which his wanderings took him. He dressed himself like a Turk and wore a beard to his waist, albeit a citizen of the least oriental of nations. It might be argued that this proceeding was an evidence of modesty, and that Liotard made a guy of himself because he thought his powers insufficient to attract notice without some such aid! However that might be, he provoked Reynolds into one of his rare but significant displays of temper. "The only merit," he said, "in Liotard's pictures is neatness, which, as a general rule, is the characteristic of a low genius, or, rather, no genius at all. His pictures are just what ladies do when they paint for amusement; nor is there any person, how poor soever their talents may be, but in a very few years, by dint of practice, may possess themselves of every qualification in the art which this great man has got." Liotard produced many chalk portraits during the two years he spent in England, and yet his works are not often met with.* I have alluded to him here chiefly because the animus shown by Reynolds in the pronouncement just quoted seems to me characteristic, and not the sporadic outbreak it is called by most of the painter's biographers. When Reynolds found a competitor ranging up alongside, his behaviour was never genial. He did not often give himself away so completely as when he allowed his distaste for Liotard to get the better of his prudence, but in all his dealings with those who could in any sense be considered his rivals, we find a certain reserve and inability to expand combined with an obvious effort to be just. Reynolds had a good deal in common with an Englishman more famous than himself, I mean the great Duke of Wellington. In both men, a cold heart and a slightly jealous temperament were kept more or less in order by brains which perceived the right path and did their best to follow it.

The most momentous of all the friendships formed by Reynolds began soon after his migration to Newport Street. I mean, of course, his friendship with Johnson. Boswell's account of their first meeting has been quoted so often that one feels a little diffident at printing it once more, but to paraphrase Boswell is a sin, so here it is:—

"When Johnson lived in Castle Street, Cavendish Square, he used often to visit two ladies who lived opposite to Reynolds, Miss Cotterells, daughters of Admiral Cotterell.

* The best I know are a pair at Lord Roden's, at Tullymore Park, county Down.

Reynolds used also to visit there, and thus they met. Mr. Reynolds . . . had, from the first reading of his *Life of Savage*, conceived a very high admiration of Johnson's powers of writing. His conversation no less delighted him, and he cultivated his acquaintance with the laudable zeal of one who was ambitious of general improvement. Sir Joshua, indeed, was lucky enough, at their very first meeting, to make a remark which was so much above the commonplace style of conversation, that Johnson at once perceived that Reynolds had the habit of thinking for himself. The ladies were regretting the death of a friend, to whom they owed great obligations, upon which Reynolds observed: 'You have, however, the comfort of being relieved from the burden of gratitude.'

"They were shocked a little at this alleviating suggestion as too selfish, but Johnson defended it in his clear and forcible manner, and was much pleased with the mind, the fair view of human nature, which it exhibited, like some of the *Reflections* of Rochefoucault. The consequence was that he went home with Reynolds, and supped with him."

If my view of Sir Joshua's character be correct, this famous observation sprang from something more intimate than a "fair view of human nature." Like all unnecessary passions, gratitude is rare, and from what we know of Reynolds he would be at once the last man to feel it and the first to mentally deplore his own insensibility. So to him the death of a benefactor would mean release from the burden of affecting a virtue he did not possess. His remark to the Cotterells probably sprang to his lips because it was true, and was allowed to go beyond them for the sake of its epigrammatic flavour. The story which follows it in Boswell has a different but still unamiable touch and seems to hint that the Cotterells' drawing-room had a bad effect on the two great men:—

"Sir Joshua told me a pleasant characteristic anecdote of Johnson about the time of their first acquaintance. When they were one evening together at Miss Cotterells', the then Duchess of Argyll and another lady of high rank came in. Johnson, thinking that the Miss Cotterells were too much engrossed by them, and that he and his friend were neglected as low company, of whom they were somewhat ashamed, grew angry, and resolved to shock their supposed pride by making their great visitors imagine they were low indeed. He addressed himself in a loud tone to Mr. Reynolds, saying: 'How much do you think you and I could get in a week if we were to work as hard as we could?'—as if they had been common mechanics."

The friendship between the two men soon became an intimacy. In character each was in a sense the complement of the other, while in matters intellectual Johnson supplied the trenchancy, the power to "finish the ball"—to take a figure from tennis—which was wanting in Reynolds. The intellect of



LADIES DECORATING A TERM OF HYMEN

Notes and queries



the latter was of the class which perceives arguments and can set out with some lucidity the pros and cons of any question, but finds itself benumbed, as it were, when a definite conclusion, a decision as to whether the ayes or the noes have it, has to be come to. To such a mind the cock-sureness of Johnson would be at once a relief and an amusement. To continue the tennis metaphor, while Reynolds was elaborately returning the ball, unable to settle the matter one way or another, his antagonist Johnson would step in with a smashing volley into the grille and make an end. This reading of the two characters may seem to be inconsistent with some of the facts, but I think the contradiction is more apparent than real. Johnson used to consult Reynolds, and perhaps defer to his opinion in certain matters of taste, but when the question to be decided was on which side of an argument lay the decisive consideration, it was Johnson's hawk-eye that pounced upon it.

Johnson was living in Gough Square when Reynolds made his acquaintance. The intercourse between them was kept up chiefly by the Doctor's visits to Newport Street, where he very soon took Frances Reynolds—a being “very near to purity itself,” as he called her—to his heart. Johnson's hours were so irregular and his notions of the duration of a call so generous, that Reynolds would sometimes leave him to be entertained by his sister while he went about his own business. On one occasion he penetrated to the Doctor's lair in Fleet Street, in company with Roubiliac, the sculptor, who wanted to *décrocher* an epitaph. The pair were well received, but when the sculptor began to hold forth in his flowery French style: “Come, come, Sir,” broke in Johnson, “let us have no more of this bombastic rhodomontade, but let me know in simple language the name, character, and quality of the person whose epitaph you intend to have me write.” The “gentle, complying, and bland” Reynolds was himself to suffer a good many assaults from the Johnsonian club, but he had the knack of an effective counter, with—shall I say—his own umbrella?

Among other friendships which began at about the same time as that with Johnson, were those with Garrick and Burke. Goldsmith was a later acquisition, the introduction taking place, probably, in 1762. John Wilkes and his two brothers were older friends, dating back apparently to the days when Reynolds was in Hudson's studio. The painter's intimacy with the demagogue has perturbed some of his biographers, who have found it inconsistent with

his general character. I must confess that I can see nothing strange about it. The reader who has persevered with me thus far will see that, in my view, Sir Joshua was a man without deep-seated convictions of any kind. He took people as he found them, and was ready to extract such enjoyment as he could out of any one who did not threaten his position or trouble his serenity. He was essentially a spectator. The strifes of existence amused him as shows; it was outside his scheme of life to jump into the arena and lay about him with his own fists. A righteous indignation was not among his emotions. It would never occur to him to shut his door in the face of the editor of the *North Briton*, or even of the author of the *Essay on Woman*. He would enjoy his society much in the same way as he enjoyed that of the Nelly O'Briens, the Kitty Fishers, and the Polly Kennedys. Such a temperament has its advantages. It cuts both ways, and frees its owner from temptation to evil as well as to active benevolence. Johnson called Reynolds the most invulnerable man he knew, "the man with whom, if you should quarrel, you would find the most difficulty how to abuse." The famous lines in Goldsmith's "Retaliation" are little more than an amplification of this idea, and with everything else told us by the painter's contemporaries, they build up a personality which was sure to delight in such a companion as Wilkes.

Other friends of these early years in London included the members of the Edgcumbe, Keppel, and Eliot families and their connections, as well as a larger number of his brother artists than we afterwards find among the painter's intimates. The friendship with Hudson was kept up, and engagements are entered in the pocket-books with Jack Astley, Frank Hayman, Joseph Wilton, Francis Cotes, and Allan Ramsay. The favourite among all these was Ramsay, whose agreeable manners and balanced intellect seem to have appealed very strongly to Reynolds. As an artist, Ramsay was spoiled by pure want of self-confidence. He has left things which were scarcely excelled in the eighteenth century for grace of conception and delicacy of execution, such, for instance, as the portrait of his wife in the Edinburgh Gallery. Unfortunately, when a happy design occurred to him, he was afraid to make the most of it, and left it too often in a state of tantalising incompleteness. Perhaps this deficiency helped him with Reynolds: certain it is that when Ramsay was appointed painter to the King on the accession of George III., Reynolds showed no symptom of disappointment or jealousy.

The year 1764 was in many ways the most important in the painter's life before the foundation of the Royal Academy. The list of sitters, though by no means the longest, is perhaps the most remarkable to be found in the pocket books. It shows how thoroughly Reynolds carried out his policy, or rather, perhaps, obeyed his impulse, to stand outside the political and social conflicts of his day. I cannot do better than quote Tom Taylor's sketch of how the twelve months passed in the painter's studio.

"It was the year of the great Wilkes agitation, and of the famous debate on the legality of general warrants. . . . when the House sat, on successive nights, eleven hours, seventeen hours, thirteen hours; when 'votes were brought down in flannels and blankets, till the floor of the House looked like the Pool of Bethesda'; when the 'patriotesses' of the anti-Bute party and the great ladies of the Court faction sat out those protracted fights night after night till the March daylight peeped in at the windows; or, when they came in such shoals that admission to the pigeon-holes was denied them, established themselves in one of the Speaker's rooms, dined, and stayed there till twelve, 'playing loo while their dear country was a stake.' We find the leaders of these Amazonian cohorts, both on the Opposition and the Court side, among Reynolds' sitters for this year or the year immediately preceding—the Duchess of Richmond, Lady Sandes, Lady Rockingham, and Mrs. Fitzroy on the side of the Opposition; Lady Mary Coke and Lady Pembroke on that of the Court. The case is the same with the leading men of the time. The Leicester Fields painting-room was neutral ground, where as yet all parties might meet. If Reynolds had planned his list of sitters for 1764 to illustrate the catholicity of his own popularity, he could hardly have chosen them better. To his painting-room comes the Minister who granted the general warrant, and the Chief Justice who received the freedom of the City as a tribute of grateful respect for his judgment declaring general warrants illegal, unconstitutional, and altogether void; George Grenville, Lord Bute's Chancellor of the Exchequer, crosses Sir W. Baker, the stout alderman and member for Plympton, who . . . 'drove the Chancellor of the Exchequer from his entrenchments'; witty and versatile Charles Townshend brings his last *bon-mot* on the stout heiress, Miss Draycott, who has just left the painting chair; Lord Granby, gallant, frank, and fearless, half-ashamed of serving with an administration which takes away their regiments from his best friends for a vote, may break his griefs to the Keppels, promoted to General and Admiral since their exploits at the Havannah, notwithstanding their sturdiness in Opposition; Shelburne, still holding office, but chafing against the collar, may here take counsel about the policy of resigning with Lord Holland, cynical, but always good-tempered; young Charles James Fox, just entered at Oxford, can find time to sit to Reynolds between play and politics, which already divide the empire of his vigorous and versatile mind with art and letters. Here, too, classes and callings cross each other as oddly as opinions. The Archbishops of York and Canterbury take the chair just vacated by Kitty Fisher and Nelly O'Brien; and

Mrs. Abington makes her saucy curtesy to the painter as the august Chief Justice bows himself in."

It is a strange medley, and bears irrefutable witness to that detachment of conduct which seems to me the chief characteristic of Reynolds.

The year 1764 provides another landmark in the painter's career. It saw the foundation of the Literary Club. The idea of the now famous society first occurred, if we may believe Malone,* to Lord Charlemont, but the first effective step was taken by Reynolds, who suggested the scheme to Johnson, and took his counsel as to how it should be carried out. The members were originally limited to twelve, but as a matter of fact it started operations with a membership of nine. The nine were Reynolds, Johnson, Burke, Dr. Nugent (Burke's father-in-law), Bennet Langton, Topham Beauclerc, Goldsmith, Chamier, and the spoil-sport Hawkins, whose position in the Reynolds set has always remained somewhat of a mystery. The object of Reynolds, we are told, was simply to provide an arena in which Johnson could swing his club without restraint and his friends could enjoy and provoke his vigour.

Between 1764 and 1768 the chief events in the painter's life were a severe illness from which he suffered in the summer of 1764; the arrival in London in 1765 of Angelica Kauffmann, who was to have such a curious effect upon his fame in some quarters; and a visit to Paris and the north-east of France between the beginning of September and the end of October, 1768. It was during this absence abroad that the project for a Royal Academy was finally brought to a head by some of Reynolds' colleagues of the Incorporated Society.

The mystery—if indeed there be any mystery beyond that invented by the lady herself—of Angelica Kauffmann's relations with Reynolds, has never been satisfactorily cleared up. English writers have assumed that there was nothing between them beyond a flirtation in which the lady was the more active agent, while not a few foreign writers, especially those of German nationality, have asserted in so many words that Reynolds behaved very ill indeed to Angelica. Now that nearly a century and a half have elapsed, it is unlikely that any new evidence on the point will come to light, so that we have to make up our minds on the whole affair by a mere weighing of probabilities. The painter was a wary man, with a just mind and no passions to speak

* See Prior's *Life of Malone*, p. 88.

HIS CIRCLE OF FRIENDS

of the other hand, the known facts of Ang Lee's career are enough to show that she was impulsive, and that she was not a genuine, while her reputation is that of a liar. It is more probable than not that the woman she was married to, such the man never had a suggestion of the real evidence to this as a man who was not them. We do not be very sure of the man's proceedings saw



CLINE WITH HIS JON 1917

SIR JOSHUA REYNOLDS

THE HISTORY OF HIS LIFE, BY THE REV. J. H. REYNOLDS.

It is not only a fact, but bears witness to that detachment of mind which seems to be the characteristic of Reynolds.

In 1794, he provided another landmark in the painter's career. It saw the foundation of the Literary Club. The idea of the now famous society first occurred, if we may believe Malone,* to Lord Charlemont, but the first effective step was taken by Reynolds, who suggested the scheme to Johnson, and took his counsel as to how it should be carried out. The members were originally limited to twelve, but as a matter of fact it started operations with a membership of nine. The nine were Johnson, Burke, Dr. Nugent (Duke's Latin teacher), Bennett Leitch, and the two Goldsmiths, Chamier, and the poet Robert Hawkins, who, as we have seen, has always been a friend of Reynolds. The club was intended to provide an arena for the discussion of literature and art, and to be a place where the members could meet without the usual formalities of a club.

Reynolds's friends were not the only ones who were interested in the club. In 1794 and 1795, he was in the habit of meeting with a group of friends, which he called the "Club of Angels." This club was founded by Angelica Kauffman, and its members were Reynolds, Burke, Goldsmith, and Chamier. The club was intended to provide a place where the members could meet without the usual formalities of a club.

Reynolds's absence abroad was not the only reason why the club was not more successful. The members of the club were not all of the same opinion as to the value of the club, and the club was not able to attract more members.

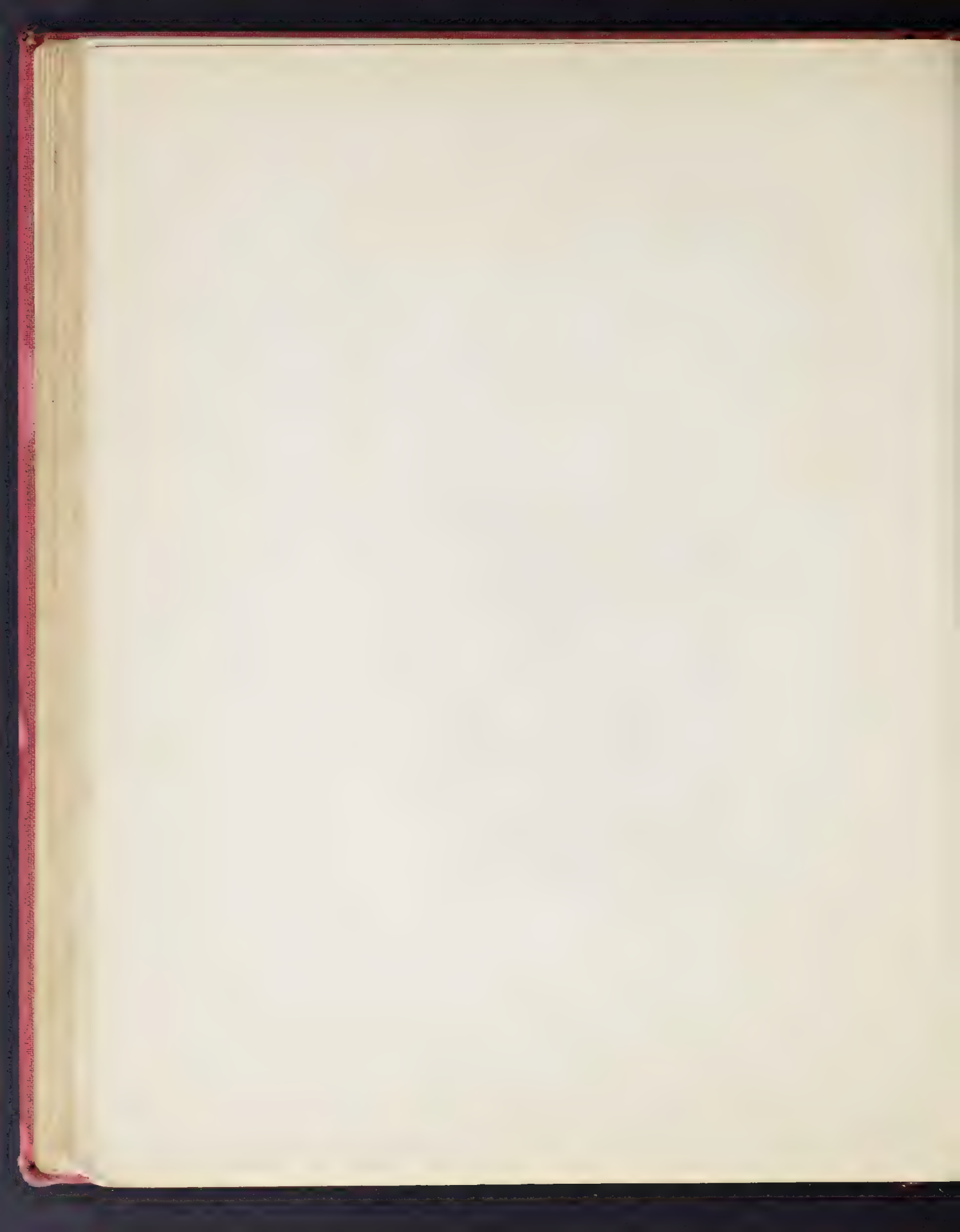
The story—if it is true—of the club is beyond that invented by the biographer of Angelica Kauffman. Reynolds, it is true, has never been mentioned in the club's history. English writers have assumed that there was nothing to be gained from a club in which Reynolds was the more active agent, and a few German writers, especially those of German nationality, have done so. It is true that Reynolds believed very ill indeed to Angelica Kauffman, and that a club, as we have seen, had a half have elapsed, it is unlikely that any club could have been formed to meet him, so that we have to make our minds on the whole as to the more weighing of probabilities.

of. On the other hand, the known facts of Angelica's career are enough to prove that she was impulsive, credulous, and over sanguine, while her reputation was that of a flirt. Given two such characters, what more probable than that the woman should conceive and nourish hopes which the man never thought of suggesting, to say nothing of fulfilling? All the real evidence points to this as a true statement of what took place between them. We need not be very hard upon Angelica if her vanity afterwards led her to justify her own proceedings somewhat at the expense of her friend's reputation.*

* For the best case which can be made for the lady, see Miss Gerard's *Angelica Kauffmann*.



JAMES PAINE, WITH HIS SON, JAMES.
Oxford University Gallery





of attempts had been made to introduce painting into England when the Academy of Design and Sculpture had been established for our neighbours across the Channel. The great excitement, caused by a movement towards co-operation in art had almost died more than a century before. In 1662 John Evelyn published a scheme for an Academy which curiously foreshadowed the actual constitution of the body now presided over by Sir



PORTRAIT OF A GENTLEMAN.
UNFINISHED



PORTRAIT OF A LADY.
UNFINISHED

CHAPTER III

1768—1769



THE chief external event in the life of Reynolds was the foundation of the Royal Academy.

This came about in the same way as other epoch-making changes. The idea did not spring up, formed and complete, in any single brain or at any particular moment. It was reached by many stepping stones of failure. For some thirty years before 1769, a succession of attempts had been made to concoct an institution which might do for England what their Academy of Painting and Sculpture had long been doing for our neighbours across the Channel. The first symptom, indeed, of a movement towards co-operation in art had declared itself more than a century before. In 1662 John Evelyn published a scheme for an Academy which curiously foreshadowed the actual constitution of the body now presided over by Sir

Edward Poynter. Evelyn proposed* that a building should be provided in which students should have much the same opportunities for learning their business as they now have at Burlington House; that a keeper and professors should be appointed; that medals and travelling scholarships should be given; and that Fellows should be elected. His suggestions had, however, no immediate consequence, and the next approach to an Academy was a private venture. Walpole tells us that Vertue, the engraver, studied in 1711 in a school established by Sir Godfrey Kneller. This is believed to have been the immediate forerunner of the better-known one for which Sir James Thornhill was responsible. Thornhill had started a scheme for setting up an Academy on a sum of about £3,000, to be voted by Parliament. Upon this, however, the Treasury put its veto, and Thornhill had to be content with opening a drawing school in his own house. He then lived in James Street, Covent Garden, at the back of the Theatre. The venture was a great success, so much so that, when Thornhill died, the artists combined to carry on the work. Hogarth assisted, after some hesitation, by making over his father-in-law's casts and other properties to the new body. This school, which had its first home in Arundel Street, off the Strand, and its second in Peter's Court, St. Martin's Lane, was the germ out of which both the Incorporated Society of Artists, and afterwards the Royal Academy, were to grow.† Passing over the abortive attempt made in conjunction with the Dilettanti Society, we come to an event which cleared away the real stumbling block to the foundation of an Academy. In 1760, the first exhibition of current art, in the sense in which we now use the word, was held, and proved a great success. It showed that the public was ready to pay its money to see modern English pictures, and solved once and for all the question as to how funds were to be provided. The exhibition was open only from the 21st of April to the 8th of May. The passport for admission was a sixpenny catalogue, of which no fewer than 6,582 were sold. After paying expenses, the artists bought £100 three per cent. consols out of the profits. After this, everything was comparatively plain-sailing. Instead of hanging back, the artists were now eager to rush on, and the following year saw two competing Societies in the

* In his *Sculptura*.

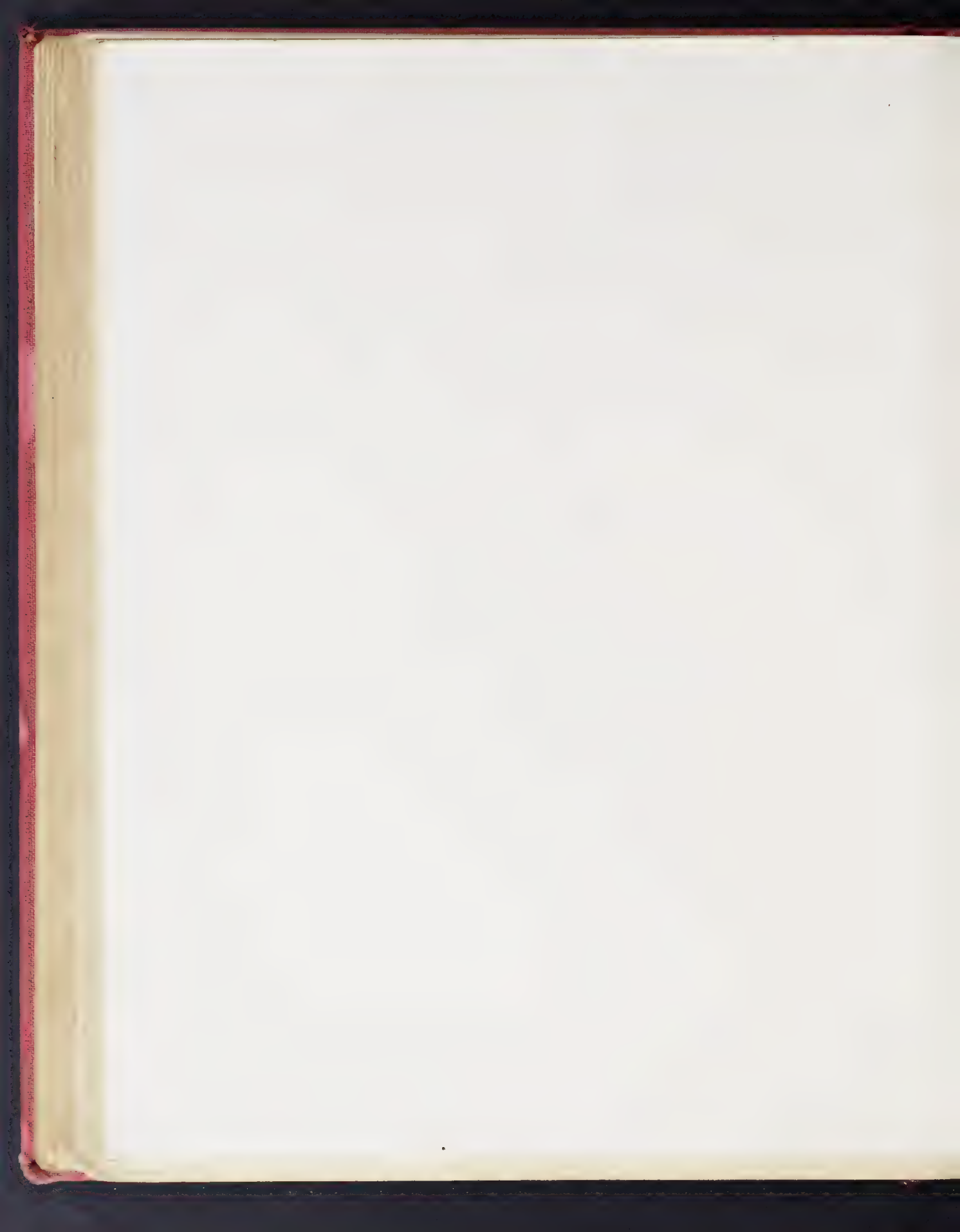
† This *résumé* differs in one or two particulars from that given by Hogarth in the paper published by Ireland (Supplementary vol. to *Hogarth Illustrated*), but, on comparing authorities and dates, I venture to think it has the best evidence behind it.



THE DUCHESS OF DEVONSHIRE

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field. The one drawback, apparently, to the exhibition at the Society of Arts had been overcrowding. The room had often been inconveniently full, and some of those who had filled it had not been of a desirable class. To prevent this in future, a certain number of the exhibitors proposed that the price of the catalogue should be a shilling, and that nobody should be admitted without one. This proposal found no favour with the Society of Arts. The Council insisted on the show being free to all comers, and found a considerable amount of support among the artists themselves. The majority, however, refused to give way. The experiment of 1760 had shown that there "was money in" the exhibiting of modern pictures, and so they hardened their hearts, christened themselves the SOCIETY OF ARTISTS OF GREAT BRITAIN, took the great room of an auctioneer in Spring Gardens, and there held an exhibition on their own lines during May, 1761. The catalogue had two plates by Hogarth, and one by Wale and Grignon. It was so attractive that over 13,000 copies were sold, bringing more than £650 into the artists' coffers. Meanwhile, the more timid men, the men who had agreed with the Society of Arts, had christened themselves the FREE SOCIETY OF ARTISTS, and had begun a series of exhibitions, which lasted, with gradually declining prosperity, down to 1778.

Returning to the seceders—for so, *pace* William Sandby, were the members of the Society of Artists—we find them in 1762, the second year of their existence, charging one shilling for admission and giving the catalogue *gratis*. This catalogue had a preface, or apology, by Dr. Johnson, explaining the objects of the exhibition, and confessing the purposes to which any surplus would be put.* The profits, after paying expenses, were £524 8s. 1d. Two years later these had risen to £762 13s., and ambition had come with success. The King was petitioned for a charter, and on the 26th of January, 1765, the Society became the INCORPORATED SOCIETY OF ARTISTS OF GREAT BRITAIN. It then consisted of 211 members, one of whom, of course, was Reynolds.

So far no measures had been taken to bring instruction in art within the purview of the Society, but a move in that direction was made in 1767. In

* Reprinted by Sandby (*History of the Royal Academy of Arts*, Vol. I, p. 37). Johnson was a curious sponsor for a picture exhibition; Johnson, who, in 1761, wrote to Barette: "The exhibition has filled the heads of the artists and lovers of art. Surely life, if it be not long, is tedious, since we are forced to call in the aid of so many trifles to rid us of our time—of that time which can never return."

May it was resolved by a majority of the Fellows, "That it be referred to the directors to consider of a proper form for instituting a public academy, and to lay the same before the quarterly meeting in September next." A few days later, in June, it was, however, resolved, "That the resolution that the directors should proceed to consider of a form for instituting a public academy be repealed, his Majesty having been graciously pleased to declare his royal intention of taking the Academy under his protection." It is now, I fear, impossible to find out exactly what had happened in the interval between these two resolutions; but there appears to be little doubt that the intrigue—for so it must be called, in spite of its good objects and its remarkable success—which ended eighteen months later in the foundation of the Royal Academy, had already begun. The constitution of the Incorporated Society was faulty in several ways, but the particular defect which led to the catastrophe of 1768 was that the whole of its more than two hundred members had an equal share in its government. The more distinguished members, whose interest it was that the Society should prosper as a society, were at the mercy of their unsuccessful colleagues, whose aims were naturally more selfish. In 1768 the latter had captured the Society; they had turned out the original directors and installed themselves in their vacant places, with the result that, with few exceptions, all the men upon whose abilities the success of the exhibitions depended, resigned their membership and set themselves quietly to found a body which should profit by the mistakes of its forerunners.

In the absence of direct evidence it is difficult, if not impossible, to exactly apportion the credit which belongs to those who took the first steps towards the supersession of the Incorporated Society by a new institution. Weighing all the probabilities, however, I think it may be hazarded that the real founder of the Academy, the one man without whose co-operation the attempt would have failed, was William Chambers. After the secession had taken place, four men formed themselves into a committee for the concerting of measures to put matters on a better footing by preparing a scheme which should not only avoid the dangers previous experience had brought to light, but should be such that the immediate protection of the King could be sought. Chambers was a successful architect, which means that he was an energetic man of business as well as a very considerable artist. He had taught the principles of architecture to the King before his accession, and had afterwards been

appointed architect to his Majesty. In short, three advantages were combined in his person, the power to approach the King, the will to do so, and the ability to make the best use of the opportunity. The other members of the quartette were West, a *persona grata* at Court, but not a man of ambition or much initiative; Cotes, a good portrait painter and a sensible man; and Moser, a trustworthy hack. I do not think we need doubt that Chambers was the backbone of the committee and the moving spirit of the whole enterprise up to the hour when Reynolds was voted into the presidential chair. The only difficulty in the way of this theory is the one suggested by the question: Why, then, did not Chambers make himself the first P.R.A., if his share in the enterprise had been so great? That, as we shall see presently, is capable of a very simple explanation.

To return to the committee of four. On the 28th of November, 1768, a petition, or memorial, was presented to the King. It was signed by twenty-two of his Majesty's "most dutiful subjects and servants,"* but its responsible framers were the members of the committee, and its actual author, I have no doubt, Chambers himself. The language used supports this view, and the last paragraph, a paragraph which calmly informs the King that he will be expected to make good any money deficiency out of his own purse, could only have been introduced with the Royal sanction, a sanction that Chambers was in a better position to obtain than any of his colleagues. The other paragraphs explain (1) that his Majesty's "most faithful subjects, Painters, Sculptors, and Architects of this Metropolis, being desirous of establishing a Society for promoting the Arts of Design," are aware that their scheme depends for success on his Majesty's "gracious assistance, patronage and protection"; (2) that the main objects are two, the establishment of a well regulated Academy of Design and the holding of an Annual Exhibition; and (3) that, in the petitioners' belief, no long time would elapse before the profits of the Exhibition would pay for the schools and leave something over for charity.

* These were, in the order of their signatures, Benjamin West, Francesco Zuccarelli, Nathaniel Dance, Richard Wilson, George Michael Moser, Samuel Wale, G. B. Cipriani, Jeremiah Meyer, Angelica Kauffmann, Charles Catton, Francesco Bartolozzi, Richard Yeo, Mary Moser, Agostino Carlini, Francis Cotes, William Chambers, Edward Penny, Joseph Wilton, George Barret, Francis Milner Newton, Paul Sandby, and Francis Hayman. The name of Joshua Reynolds is conspicuous by its absence.

The memorial was received most graciously. The King intimated that he looked upon the protection of the arts as a duty to the Nation, and told the petitioners that they might count upon his assistance. At the same time he asked for more information, and this Chambers was deputed to give.* It is evident that at this point there was some little hitch. The King's approval seems to have been provisional. He was not going to bless the new Academy without being quite sure that all the men of real importance had rallied to it. Chambers and his committee made out a list of some thirty names, inserting that of Reynolds among the rest. The King fixed a day for the submission of the list for his approval, but Reynolds had been included without his own consent, and was unwilling to commit himself. Northcote, who should be a good authority on the point, for, no doubt, he but repeats what Sir Joshua had told him, says that after Edward Penny had made a fruitless attempt to bring Reynolds into the scheme, West called on the painter "on the same evening on which the whole party had a meeting, about thirty in number, at Mr. Wilton's house, expecting the result of Mr. West's negotiation, as the King had appointed the following morning to receive their plan, with the nomination of their officers. Mr. West remained upwards of two hours endeavouring to persuade Reynolds; and at last prevailed so far that he ordered his coach, and went with Mr. West to meet the party; and immediately on his entering the room they with one voice hailed him as 'President.' He seemed very much affected by the compliment, and returned them his thanks for the high mark of their approbation, but declined the honour till such time as he had consulted with his friends, Dr. Johnson and Mr. Edmund Burke, and it was not until a fortnight after that Reynolds gave his consent."

Tom Taylor calls this account inconsistent both with the Academy records and the entries in the pocket-book for 1768, while Leslie prefers the story told by West to his biographer, Galt, to that of Northcote. And yet in every important particular the differences may be easily reconciled. West says that upon the failure of Penny and Moser to induce Reynolds to join the conspirators at Wilton's, he himself went immediately to Leicester Fields. He found that Kirby—the President of the Incorporated Society—had told Reynolds that no such design as the founding of a Royal Academy was in contemplation, and that Reynolds shrank from attending a caucus which had

* Report from the Council of the Royal Academy to the General Assembly, 1860.

THE DUKE AND DUCHESS OF HAMILTON

[illegible]



no sanction for its proceedings but its own. To this West replied, "As you have been told by Mr. Kirby that there is no intention of the kind and by me that there is, that even the rules are framed and the officers condescended on, yourself to be President, I must insist on your going with me to the meeting, when you will be satisfied which of us deserves to be credited in this business." In the end Reynolds yielded, and on his arrival at the meeting was received as Northcote describes. The pocket-book entry, which is supposed to be inconsistent with Northcote's story, is "Mr. Wilton's at 6," under date 9th December, 1768. It seems to be quite as inconsistent with the story told by West. When a man still requires some hours of persuasion before he will consent to accept an invitation, he does not enter it among his engagements in that fashion. It is easy to reconcile all discrepancies by referring the entry in question to an adjourned meeting, and by supposing that both Northcote and West condensed two meetings into one, the former pushing the events of the first occasion into the second, the latter doing the reverse. In any case the whole scheme was finally put into writing on the 9th, and on the 10th of December, 1768, it was signed by the King.

It seems to me clear that the strong man who had his way in the whole business was William Chambers. He knew his own mind, and possessed the rarer virtue of knowing when to efface himself. Reynolds was the one artist of commanding ability who was sitting on the rail, and waiting to see whether victory would lie with the Incorporated Society or with the new Academy. It was necessary to hold out an enticing bait to bring him down on the right side, and I cannot help thinking that while West was exercising his powers of persuasion in Leicester Fields, Chambers was organizing the shout of "Mr. President" with which Wilton and his guests received the hoped-for recruit.

The "Instrument," the famous document which contains the constitution of the Royal Academy, and gives it a legal right to existence, was signed on the 10th of December, 1768. Four days afterwards, twenty-eight of the thirty-four Academicians nominated by the King, signed a declaration of obedience and fidelity to the new institution, and formally elected its officers. Reynolds became President, while the other posts seem to have been given to those Academicians to whom the salaries attached would be of moment. Moser

became Keeper; Newton, Secretary; Penny, Professor of Painting; Wale, Professor of Perspective; and Thomas Sandby, Professor of Architecture. The Professorship of Anatomy, with its stipend of thirty pounds a year, fell to the distinguished Scot, Dr. William Hunter. It was not until everything was settled and concluded, and the scheme put beyond the risk of miscarriage, that the King's intention to found an Academy of his own was allowed to leak out. The story of how the members of the luckless Incorporated Society learnt that their flank had been turned and their position rendered untenable is well known, and has contributed more than anything else to the notion—not ill-founded, I must confess—that the birth of the Royal Academy was the result of intrigue. The tale has been often told, but as it rounds off my narrative, I may once more quote it from Galt.*

"While his Majesty and the Queen, at Windsor Castle, were looking at West's picture of 'Regulus,' just then finished, the arrival of Mr. Kirby, the New President of the Incorporated Society, was announced. The King, having consulted with his consort in German, admitted him, and introduced him to West, to whose person he was a stranger. He looked at the picture, praised it warmly, and congratulated the artist. Then, turning to the King, said, 'Your Majesty never mentioned anything of this work to me. Who made the frame? It is not made by one of your Majesty's workmen; it ought to have been made by the Royal carver and gilder.' To this the King calmly replied, 'Kirby, whenever you are able to paint me such a picture as this, your friend shall make the frame.' 'I hope, Mr. West,' said Kirby, 'that you intend to exhibit this picture?' 'It is painted for the palace,' said West, 'and its exhibition must depend upon his Majesty's pleasure.' 'Assuredly,' said the King, 'I shall be very happy to let the work be shown to the public.' 'Then, Mr. West,' said Kirby, 'you will send it to my exhibition?' 'No,' interrupted the King, 'it must go to *my* exhibition—to *that of the Royal Academy*.' . . . The President of the Associated Artists bowed with much humility, and retired."

The interest taken by George III. in the founding of the Royal Academy is a little difficult to understand. His family had never previously shown any particular fondness for art or its professors, while he himself, in after years, was by no means to fulfil the promise held out by these doings of his youth. He was, no doubt, a generous patron to West, while he allowed Gainsborough, Reynolds, and Allan Ramsay to portray the Royal port and features. Otherwise he was no patron of the arts, and we are tempted to

* *Life of West.*

believe that his actions in the last weeks of 1768 must have been to some extent dictated by personal motives, which lost their force as time went on.*

The original constitution of the Royal Academy showed significant traces of the way in which its foundation had come about. The number of Academicians was probably fixed by analogy with the French and other foreign bodies of a similar kind; but the fact that a membership of forty would include all the seceders from the Society, and just leave room for desirable recruits, no doubt had its weight. It is idle to pretend that Chambers and his allies were founding a parallel institution to the Society. They meant to supersede it. They saw the time was ripe for a real Academy, which should focus the national interest in art, and rear the artists of the future with the funds so obtained. Experience had shown them the stumbling blocks in the way of such an adventure, and these they avoided with consummate skill. The provisions that no Academician could belong to any other society of artists in London, and that no work previously exhibited publicly in the capital could be admitted to the Royal Academy exhibition, secured to them a practical monopoly. During its one hundred and thirty years of existence the Royal Academy has had to resist many assaults, many of them delivered by men who, when the chance came, were glad enough to put A.R.A. and R.A. after their names. It has too often invited attack by narrowness of view, and by a total failure to justify the claim, so often made by painters, that only artists can understand art. It has even, in certain matters which need not be specifically mentioned, shown a singular conception of trusts placed upon it and formally accepted. And yet, as a whole, it has fulfilled the intentions of its authors with a completeness to which few such institutions can show a parallel. It was founded to hold exhibitions, to give a free education to art students, and to relieve poverty among artists. These things it has done,

* The Members of the Incorporated Society did not shrink from insinuating that there was a personal and private motive. The first home of the Academy was in some rooms in Pall Mall, which afterwards became the original "Christie's." Dalton, the King's Librarian, had bought the lease, and started as a dealer in prints. The speculation, says the Society's pamphlet, "hung heavy on his hands," and he looked about for other shoulders on which to shift the responsibility. The scheme of Chambers and his colleagues gave him the chance he required, and he used all his influence with the King in their support. In all this there may be some element of truth, but the motive is scarcely equal to bearing the weight put upon it by the Society.

and, on the whole, done very well. Commercially, its success has been astonishing, while from the artistic standpoint it has only failed so far as everything fails which depends on the common action of many individuals. It would be difficult to name an institution, either in this country or in any other, which has so completely carried out the aim of its foundation, and that with so few changes in its original constitution. Chambers and his colleagues deserve all the credit we can give them for tact, courage and foresight.

Reynolds' share in the scheme was thoroughly characteristic. He took no part in the underground work which had to be done before the superstructure was attempted. That he knew something of what was going on, we may infer from his conversation with Kirby and from the fact that West was able to bring him to Wilton's house to meet the rest of the "cave." But otherwise he gave no sign, and reserved complete liberty of action until the bribe of the Presidency was actually pressed into his palm and his fingers closed upon it. I do not say this in the least by way of blame, but merely to support my reading of his character, and to show how free he was from all the eager enthusiasms which are supposed to go with the artistic gift. His instinct was never to put his foot so far out that he could not readily draw it back; I fear I must add that it was also against his principles to take responsibilities on himself which he could leave successfully to others. He filled the office of President to perfection; whether he would have done equally well as an ordinary R.A., liable to take his turn as "hangman," visitor in the schools, etc., I take leave to doubt.

To his initiative, however, the Academy owes some of its most valuable customs. Soon after the Instrument was signed, he suggested the addition of a few distinguished men as honorary members. The King gave his approval; and the Cambridge Professor of Greek, Dr. Francklin, was elected Chaplain; Dr. Johnson, Professor of Ancient Literature; Dr. Goldsmith, Professor of Ancient History; and the King's Librarian, Richard Dalton, Antiquary. The annual dinner was another of his ideas. He proposed that the members should dine together in the exhibition rooms after the pictures were hung, inviting a few friends to share their hospitality. At first the invitations were sent out by Reynolds himself; but as the function became popular and invitations eagerly sought after, he made over his privilege to the Council. At the



VISCOUNT ALTHORP

First Edition



same time he urged that private wishes in the matter should be laid aside, and the guests selected in such a way that the prestige and welfare of the Academy might be increased. A law was passed restricting the invitations to "persons high in rank or official situation, to those distinguished for talent, and to patrons of art." The result was that in a very short time the Academy Council found itself in the remarkable position of being obliged to weigh carefully the respective claims of Ambassadors, Ministers, and men of light and leading generally, to admission to its table. More than a hundred and thirty years have passed since the first dinner was eaten in Dalton's warehouse in Pall Mall; and whatever may be said in its disparagement as a meal or as an oratorical display, no one can deny that the Academy Banquet gives an opportunity for the most remarkable gathering of rank and genius now to be seen in Great Britain.

Leslie and Taylor say that from the time the Academy was established Reynolds "took the most active part in its organisation and guidance, both in the Council *and in the schools*." For the statement I have put in italics I can find no authority. Such altruism would have been outside the painter's habits, and, indeed, would have profited the students but little. We have seen that Reynolds was a bad teacher, or, rather, was no teacher at all. His own scanty work in black and white is enough to show that, as a visitor, he would have been of no use whatever to a student struggling with the difficulties of black chalk and "the life." I prefer to believe that the President confined himself to that part of his duties in which his wariness, sound judgment, and good business capacity, were of value. For the exercise of these gifts he had plenty of opportunities. The Incorporated Society did not take its defeat lying down. It brought various charges against the new Academy, and made vigorous efforts to divert some of the King's patronage towards itself. The most serious accusation was practically one of sharp practice against the Academy's officers. Kirby and his colleagues accused Moser of having tricked the Society out of the collection of casts belonging to the St. Martin's Lane School, which included those inherited by Hogarth from Sir James Thornhill. However brought about, this was a shrewd stroke of policy, for it secured the Apostolic succession, if the phrase may be allowed, to the Royal Academy, and held it up as the legitimate heir to the private institution in which so many English artists had been trained. The members of the Society also accused

the "Junto," as they called the Academicians, of "intriguing, caballing, and deception; and went through the form of expelling them from their body after they had left it."* They took a room over the Cider Cellar, in Maiden Lane, and set up an academy of their own. They also petitioned the King for his protection and patronage, receiving in answer the assurance that the Royal favour should be extended to both bodies alike, and that the King would visit both their exhibitions. Of course it was all in vain. The "cave" included all the men of real ability, and it worked under a sounder constitution. As it throve, its rival lost prestige and prosperity, until, but a few years after that fatal 10th of December, it finally gave up the ghost. Meanwhile, however, its endeavours to blame the Academy for all its misfortunes must have provided Reynolds with many opportunities for the exercise of his statesmanship. Many of the Council meetings recorded in the pocket-book for 1769 were given to the making of dispositions for meeting the Society's attacks, and the schools were left to the supervision of the Keeper and the visitors.†

The first important acts of the new Academy were directed to accentuating its connection with the old drawing school in St. Martin's Lane. At a meeting of the Council on 30th January, 1769, it was resolved that the subscribers to the latter body should be admitted, without subscription or test, to the current season, which was thus declared to be a continuation of the session begun in St. Martin's Lane in the previous autumn. New students were required to pass a test, as before. Preparations were begun at the same time for the exhibition, which, it was resolved, should be opened on the 26th of April and closed on the 27th of May. It was also determined that the annual course of lectures should begin in October; and, in short, measures were taken generally for the starting of the whole of that academic machinery which has been working steadily ever since.

Before this, however, the Academicians had performed a graceful duty, which is of more immediate interest to the biographer of Reynolds. At a general meeting held on the 17th of January they had passed an unanimous

* Leslie and Taylor; see also *The Conduct of the Royal Academicians while Members of the Incorporated Society of Artists of Great Britain, viz., from the year 1760 to their expulsion in the year 1769, with some part of their transactions since.* 12mo. London, 1771. (British Museum.)

† The first list of visitors was as follows:—Carlini, Catton, Cipriani, Dance, Hayman, Toms, West, Wilson, and Zuccarelli. It is notable that, with the exception of Meyer, the enameller, and Bartolozzi, the engraver, this list includes all the male Academicians of foreign birth.

vote of thanks to their President for a proceeding of his own by which the new enterprise had obtained a valuable publicity. On the 2nd of January Reynolds had delivered the first of his now famous Discourses, and had inaugurated a custom which has since reached the force of law. In a future chapter it will be necessary to consider the Discourses at some length, for not only have they had great influence on opinion, they also contain the best evidence we possess both as to the mental capacity of Reynolds and the state of art criticism at the time he wrote. Here it is enough to say that the initial Discourse was introductory and apologetic; it sets out the views of those who had founded the Academy, and attempts to justify their action. The Discourse bears marks of haste. The Academy had only been three weeks in existence when it was delivered. To a practised writer, who has been in the habit of feeling his way back from phenomena to principles, and putting his conclusions into lucid words, twenty-three days would, of course, be more than enough for the composition of such an address. But Reynolds was in a different position. He had enjoyed little training as a writer; he was embarking on a subject to which comparatively slight attention had been given in England; he himself was an experiment, and must have felt on his trial; and, lastly, among the friends who would listen critically to what he had to say were the best writers of his age. Add to all this the other demands on his time, and we need feel no surprise that none of the leading thoughts in his first address are prosecuted to their conclusion, and that, as a whole, it lacks the sound logical substructure that more consideration and greater self-confidence might have given it.

The real sanctions for the founding of the Royal Academy were two: Firstly, it was inevitable; the situation had "taken charge." Secondly, the founders saw and did their best to avoid the errors which had spoilt previous attempts, both here and abroad.

Academies of Art have fallen into disrepute all over Europe through one great initial mistake; they have, one and all, attempted to teach *art*. It may seem, *prima facie*, unreasonable to restrict an institution from doing what appears to be implied in its very title, but a little thought will be enough to show that the above sentence is not such a paradox as it sounds. An artist is one who has something to say, some emotion to express, in paint, or marble, or whatever other material he may select. The emotion must

be radically his own. It must be at least sincere, for otherwise it cannot possibly lead to the organic consistency which means creation. How is such a quality to be taught? It must be there, potentially, from the beginning, and all the teacher can do is to enable its fortunate possessor to use it. The true business of an academy is to train its students in the use of their tools, and in nothing whatever else. The painter's business at a school is to learn (1) how to draw correctly, and (2) how to select and manipulate his materials that they may express the passion he has within him. The rest is not matter for teaching at all, unless, indeed, you wish to throw off swarms of sham artists, who will bear the same relation to real ones that a rhetorician does to a poet. "Academic art"—the very phrase contains a proof of what has just been said. What does it mean, except art that has been taught, and is therefore insincere, which is tantamount to saying it is not art at all? The vice of all foreign academies lies in their non-recognition of this vital principle. They have all, in their time, taught their pupils not only how to paint, but what to paint, and have made their rewards depend on matters which lie outside their province. The founders of our Royal Academy were the first to see this mistake, and avoid it. They made their teaching arrangements in such a way that the student was practically forced to keep his independence, and to choose his own line of development. The instruction was put into the hands of the whole body of Academicians, who taught in rotation, so that no single man could obtain such control as would substitute his own personality for that of his pupil. I am well aware that at the present moment this method of instruction is under a cloud, and that its demerits seem more obvious to the young artists of to-day than its advantages. But that, I think, is due to matters not of principle but of accident. The schools of Paris are more popular than those conducted by our Academy, not because they work on better lines, but because their *personnel* is more efficient. French artists draw better, and are better equipped in other ways, than their English rivals; and so, as teachers, they can set higher technical standards, and do more to help their pupils over the initial difficulties. If French technical efficiency could be combined with our better arrangements for safeguarding a scholar's personality, we might have the ideal Academy.

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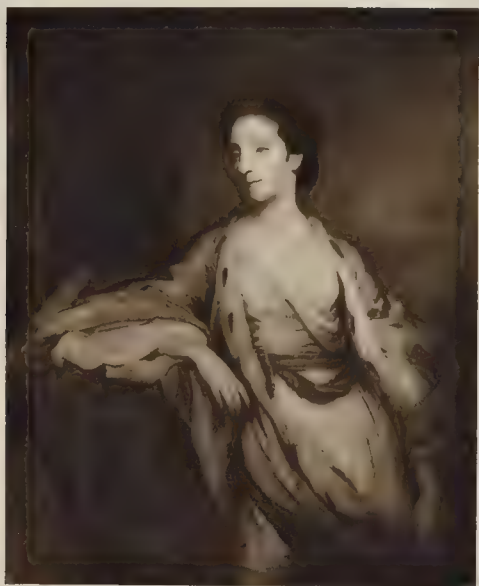
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THE RENAISSANCE

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immediately adjoining old Carlton House. It had once been Lamb's Auction Rooms, but, when the Academy took it, was in the occupation of Dalton, the King's Librarian and Keeper of the Prints, as a print warehouse. It afterwards became the place of business of Christie, the founder of the great firm of auctioneers. The Academy exhibitions were held there for eleven years, until, in 1780, they were installed in the new palace in the Strand, which Chambers had been rearing on part of the site of old Somerset House. The King had granted rooms in the old palace to the Academy, to be used as offices and lecture rooms, some nine years before.



THE COUNTESS OF DONOUGHMORE.



MEMBERS OF THE ACADEMY.

CHAPTER IV

1769—1772

THE ten years which followed the foundation of the Academy were the busiest and most characteristic of the life of Reynolds. His sitters, indeed, were not so numerous as they had been in the sixties, but he made up for the falling off by turning his attention to literary matters, which at this time rapidly increase in number. To push his art, his interests widen prodigiously.

He takes every opportunity of extending his acquaintance among persons of high rank and leading, as well as among those irresponsible amusers of society who are to the lighters and leaders what cotton-wool is to a diamond stone. We find him a member of many clubs, and a candidate for Almacks. He frequents Vauxhall, the Pantheon, Mrs. Cornelys. He is a regular first-nighter, in days when first-nights were almost as frequent as they are now, in spite of the short tale



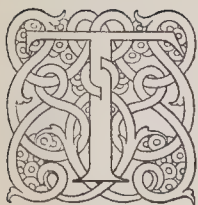
MARCHIONESS OF TAVISTOCK.
E. L. Raphael, Esq.



THE PRINCE OF WALES. K. G.
National Gallery

CHAPTER IV

1769—1772



THE ten years which followed the foundation of the Royal Academy were the busiest and most characteristic in the life of Reynolds. His sitters, indeed, were not so numerous as they had been in the sixties, but he made up for the falling off by turning his attention to fancy pictures, which at this time rapidly increase in number.

Outside his art, his interests widen prodigiously. He takes every opportunity of extending his acquaintance among people of light and leading, as well as among those irresponsible amusers of society who are to the lighters and leaders what cotton-wool is to a diamond star. We find him member of many clubs, and a candidate for Almack's. He frequents Vauxhall, the Pantheon, Mrs. Cornely's. He is a regular first-nighter, in days when first-nights were almost as frequent as they are now, in spite of the short tale

of theatres. He steers with remarkable skill in and out among political dangers and animosities, painting Mrs. Trecothick, the rebel Lady Mayoress, at 2, and King George, at 4, on the same day, and collecting the most incongruous Parliamentary personalities at his table without disaster. He floats, in short, above the area of political, moral, and social prejudice, attaching himself to his kind through the undeniable verities of human nature, and giving perhaps the best example we Britons can point to of the just, kindly, and imperturbable egoist.

Reynolds became "Sir Joshua" at the levee held at St. James's on the 21st of April, 1769. The first Exhibition of the Royal Academy was opened five days later, on the 26th. The total number of pictures exhibited was 136, which is exactly the number contained in the first two rooms at Burlington House in this present year of 1900. In spite of the modest extent of the show, the motto on the title-page of the catalogue—*NOVA RERUM NASCITUR ORDO*—was justified. The room was always crowded, and even the street outside was often impassable through the waiting carriages and footmen, and the people pressing to get in. Sir Joshua's contributions were the "Duchess of Manchester and her son, as Diana disarming Cupid,"* "Mrs. Blake (*née* Bunbury) as Juno receiving the cestus from Venus,"† "Miss Morris, as Hope nursing Love,"‡ and the famous group, "Mrs. Bouverie and Mrs. Crewe," now at Crewe Hall. According to Northcote, the other pictures round which the visitors chiefly congregated were Gainsborough's "Lady Molyneux"; Hone's "Piping Boy," a small canvas now in the Irish National Gallery; Angelica Kauffmann's "Hector and Andromache," and "Venus with Æneas and Achates"; West's "Regulus," and "Venus lamenting Adonis"; Cotes' "Hebe," "Duke of Gloucester," and "Boy playing Cricket"; Penny's "Scene from 'King John'"; Barret's "Penton Linn," a beautiful site in Liddesdale; Cipriani's "Annunciation"; and Dance's portraits of George III and Queen Charlotte. It is not an exciting list, and yet twenty-nine thousand people were attracted in a single month. Of the Sir Joshuas, the finest at the time was probably the group of the two beautiful women now at Crewe. Time has not been kind to it, but when first painted it must have glowed like a gem, while in arrangement it is

* In the possession of the Duke of Manchester.

† At Barton, Bury St. Edmunds.

‡ At Bowood.



GEORGE, SECOND EARL TEMPLE, WITH HIS FAMILY

Countess of Milltown



happier than most of its author's attempts to combine two portraits on a single canvas.* The pathetic story of Miss Morris is well known. She was the daughter of a Colonial Governor, who died and left his widow and children penniless. She tried the stage, appearing as Juliet at Covent Garden, but was overcome by weakness and stage fright, and her career was confined to a single performance. She was sitting to Reynolds as a model at the same time. But consumption was upon her, and she died of a rapid decline while her picture was hanging on the Academy walls. Sir Joshua repeated the composition more than once.

The year 1769 was one of the most sociable of Sir Joshua's life. The list of sitters is very short; it includes only seventy-seven appointments altogether. On the other hand the dinners are frequent, and some have become famous. It was apparently in 1769 that the painter's physician, Dr. Baker, gave his party for the Hornecks, and drove Goldsmith into that protest against his belated invitation which throws such a genial beam of light on the Reynoldsian circle. "Little Comedy," "the Jessamy Bride," and "the Captain in Lace" henceforth hang in the short but delightful gallery of Goldsmith's portraits. Sir Joshua dines often this year with Wilkes, Goldsmith, the Hornecks, the Nesbitts, the Bastards, Dr. Baker, and Dr. Francklin. He has engagements, too, with Lord Charlemont, Mr. Hoole, Lord Ossory, the Duke of Grafton, Dr. Markham (Dean of Christ Church), Dr. Hinchcliffe (Master of Trinity), and Dr. Hawkesworth; with the Nugents, the Burkes, and Lord Robert Spencer; also with more of his brother painters than usual, the favourites being, curiously enough, two who had avoided the academic fold, Ramsay and Hudson. It was in the autumn, on the 16th of October, that he formed one of the party at Boswell's rooms in Old Bond Street, and met the famous bloom-coloured coat. Besides Sir Joshua and Goldsmith, the guests included Johnson, Garrick, Arthur Murphy, Isaac Bickerstaffe, and Tom Davies. The memory of this dinner ought to live for ever were it only for Boswell's picture of Garrick and Johnson. "Garrick played around him with a fond vivacity, taking hold of the breasts of his coat, and, looking up in his face with a lively archness, complimented him on the

* On a tombstone in the background Reynolds has written "Et in Arcadiâ Ego." The thought came not from Guercino, as Tom Taylor supposes, but from the famous Poussin now in the Louvre, in which some happy shepherds and shepherdesses are grouped about a tomb bearing the same words.

good health which he seemed then to enjoy; while the sage, shaking his head, beheld him with a gentle complacency." What a sketch it is! Worth all the wonderful report of the night's talk which follows. A few days after the dinner came the catastrophe of Baretto, who was put on his trial for murder at the Old Bailey. After his acquittal Sir Joshua obtained for him the dignified but unpaid post of Secretary for Foreign Correspondence to the Royal Academy, while Johnson persuaded the Thrales to engage him as resident tutor to their children.

About four years before this time Reynolds had made the acquaintance of Barry, who had been imported from Cork through the generosity of Burke. At first the two men had got on well together. Barry was warm in praise of Sir Joshua's art, while Sir Joshua seems to have taken a quite unusual interest in Barry's preparations for a career. The time was to come when the President would confess that if he hated any man it was Barry, but in the early years of their relations they seem to have formed a little society for mutual admiration, and certainly Reynolds took more trouble to advise the young Irishman and to keep him in the way he should go, than he did in the case of anyone else. A letter was written to Barry at Rome by Sir Joshua in this year, 1769, which must be quoted for the light it throws on the relations between the two:—

"DEAR SIR,

"I am very much obliged to you for your remembrance of me in your letter to Mr. Burke, which, though I have read with great pleasure as a composition, I cannot help saying, with some regret to find that so great a portion of your attention has been engaged upon temporary matters, which might have been so much more profitably employed upon what would stick by you through your whole life.

"Whoever is resolved to excel in painting, or indeed in any other art, must bring all his mind to bear upon that one object, from the moment he rises till he goes to bed. The effect of every object that meets the painter's eye may give him a lesson, provided his mind is calm, unembarrassed with other objects, and open to instruction. This general attention, with other studies connected with the art, which must employ the artist in his closet, will be found sufficient to fill up life, if it were much longer than it is. Were I in your place, I should consider myself playing a great game, and never suffer the little malice and envy of my rivals to draw off my attention from the main object, which, if you pursue with a steady eye, it will not be in the power of all the cicerones in the world to hurt you. While they are endeavouring to prevent the gentlemen from employing the young artists, instead of injuring them, they are, in my opinion,

doing them the greatest service. Whilst I was at Rome I was very little employed by them, and that I always considered as so much time lost; copying those ornamental pictures which the travelling gentlemen always bring home with them as furniture for their houses, is far from being the most profitable manner of a student spending his time.

"Whoever has great views, I would recommend to him, whilst at Rome, rather to live on bread and water than lose those advantages which he can never hope to enjoy a second time, and which he will find only in the Vatican, where, I will engage, no cavalier sends his students to copy for him. I do not mean this as any reproach to the gentlemen! the works in that place, though they are the proper study of an artist, make but an awkward figure painted in oil and reduced to the size of easel pictures. The Capella Sistina is the production of the greatest genius that was ever employed in the arts; it is worth considering by what principles that stupendous greatness of style is produced, and endeavouring to produce something of your own on those principles will be a more advantageous method of study than copying the St. Cecilia in the Borghese, or the Herodias of Guido, which may be copied to eternity without contributing one jot towards making a man a more able painter.

"If you neglect visiting the Vatican often, and particularly the Capella Sistina, you will neglect receiving that peculiar advantage which Rome can give above all other cities in the world. In other places you will find casts from the antique and capital pictures of the great masters, but it is *there* only that you can form an idea of the dignity of the art, as it is there only that you can see the works of Michelangelo and Raffaele. If you should not relish them at first, which may probably be the case, as they have none of those qualities which are captivating at first sight, never cease looking till you feel something like inspiration come over you, till you think every other painter insipid in comparison, and to be admired only for petty excellences.

"I suppose you have heard of the establishment of a Royal Academy here; the first opportunity I have I will send you the Discourse I delivered at its opening, which was the first of January. As I hope you will be hereafter one of our body, I wish you would, as opportunity offers, make memorandums of the regulations of the academies that you may visit in your travels, to be engrafted on our own if they should be found useful.

"I am, with the greatest esteem, yours,

"J. REYNOLDS.

"On reading my letter over, I think it requires some apology for the blunt appearance of a dictatorial style, in which I have obtruded my advice. I am forced to write in a great hurry, and have little time for polishing my style."

Another letter with no signature whatever was found among Barry's papers after his death. Northcote believed it to have been written by Burke and

Reynolds jointly, but the opinions are scarcely such as to require two men to formulate them :—

"Portrait painting may be to the painter what the practical knowledge of the world is to the poet, provided he considers it as a school by which he is to acquire the *means* of perfection in his art, and not as the *object* of that perfection. It was practical knowledge of the world which gave the poetry of Homer and Shakspeare that superiority which still exists over all other works of the same kind, and it was a philosophical attention to the imitation of common nature, which portrait painting ought to be, that gave the Roman and Bolognese schools their superiority over the Florentine, which excelled so much in the theory of the arts."

The general tone of these letters suggests that Barry was indebted to Reynolds, as well as Burke, for more than good advice. I can find no direct evidence that the President helped the student with funds, but it was inconsistent with his character to write thus to one who was under no obligation to listen. Barry, of course, profited nothing by Sir Joshua's solicitude. Nature had deprived him of all capacity for taking advice, or, indeed, for seeing any path but that marked out by his own narrow perceptions and truculent will.

The year 1770 was one of the least remarkable in Sir Joshua's painting career. In the political world it was stormy enough, and much of his attention may have been given to the adventures of his friends in the Government and Opposition. It was the year of "Wilkes and Liberty," of Beckford's *réplique* to the King, of the formation of the ministry which was to lose the American colonies. Political events may account for the complete absence of statesmen from his painting room. The appointments for portraits entered in the pocket-book only number forty-four, all told, and, if we except the King, the sitters do not include a single political personage. The Exhibition opened on the 24th of April. Sir Joshua's contributions were Lord Sydney and Colonel Acland, as archers;* Mrs. Bouverie and child;† Miss Price;‡ Lady Cornwallis;§ Johnson;¶ Goldsmith;|| George Colman;** and "The

* In the possession of the Earl of Carnarvon.

† In the possession of the Earl of Radnor.

‡ Her daughter, Frances Mary, married James, 2nd. Marquess of Salisbury. The picture is now at Hatfield.

§ In the possession of the Earl of St. Germans.

¶ In the Duke of Sutherland's collection, at Trentham.

|| In the Duke of Bedford's collection, at Woburn.

** The property of Sir Henry Hawley, Bt.

HON. ANN BINGHAM

Earl Spencer, K.G.



Babes in the Wood."* It was in this Exhibition of 1770 that Gainsborough was "beyond himself in a portrait of a gentleman in a Vandyke habit,"† which I think may be identified, beyond reasonable doubt, with the "Blue Boy." Zoffany's Garrick as Abel Drugger was also at this year's Exhibition. Mary Moser, whose phrase I have quoted above, also tells us that the Garrick was bought by Sir Joshua for one hundred guineas, but that he resigned his purchase to Lord Carlisle, passing on the consideration of twenty guineas to the painter. "He is a gentleman!" is her comment.

The Exhibition closed on the 26th of May, and on the same day the "Deserted Village" was published, with its dedication to Reynolds. It was a pity the publication did not come a little sooner, when Sir Joshua's portrait of Goldsmith might have gathered a little court about it in the Academy rooms. It is one of the best known and most sympathetic of all his works. The original picture, painted for Thrane, is now at Woburn. A good repetition is at Knole, and a fine old studio copy in the National Gallery of Ireland. The taste of Reynolds was never better shown than here. He has painted Goldsmith without any of the adventitious frippery which in his case so fatally obscured the real man. He wears no wig, and his dress is no bloom-coloured coat, but a loose wrapper with folds thrown according to the painter's fancy. It is the author of the "Vicar" and the "Deserted Village," not the client of Mr. John Filby in Water Lane that we see.

In the autumn of 1770 Sir Joshua paid a short visit to York, and a comparatively long one to his native county. He left London on the 7th of September, and returned on the 14th of the following month. His diary shows that in the interval he visited Wilton, Mount Edgcumbe, Saltram, and Mamhead, as well as Dorchester, Bridport, Axminster, Plympton, Plymouth Dock, and Exeter. Many entries refer to sport. On the 11th of September he is up at seven, to hunt. On the 13th, 15th, and 21st the entry is repeated. At that time of the day and year it must have been cub-hunting. On the 14th he shot partridges, and at Saltram he was induced to back

* In Leslie and Taylor and also in the catalogue of Graves and Cronin, there seems to be some confusion over this picture. The original "Babes in the Wood" appears to have come into the possession of Lord Palmerston, from whose collection it passed through the hands of Mr. Cowper-Temple, Mr. Evelyn Ashley, and Messrs. Agnew and Sons, to Mr. T. N. McFadden.

† Mary Moser's letter to Fuseli, then in Rome. For the arguments on which the identification of this picture with the "Blue Boy" is founded, see the present writer's "Gainsborough," pp. 121-124.

himself for five guineas in a match with one Mr. Robinson, "to shoot with Mr. Treby's bullet gun at 100 yards distance; and a sheet of paper to be put up, and the person who shoots nearest the centre wins." The wording of the bet shows that entering wagers was not among Sir Joshua's habits.

Sir Joshua was again in London on the 14th of October. He did not return alone. His niece Theophila, the second daughter of his widowed sister, Mrs. Palmer, travelled with him, to live in his house with but a few short intervals, until she became the wife of Mr. Gwatkin. Her elder sister, Mary, afterwards Countess of Inchiquin and Marchioness of Thomond, was to follow three years later, and in the end to become her uncle's heir. The only other event belonging to this year which need be noticed is the first distribution of Academy medals, on the 11th of December, when Reynolds delivered his third discourse. Out of the eleven medallists two, both sculptors, afterwards became distinguished in their profession; they were Bacon and Flaxman.

The list of sitters for 1771 is again very short, although rather longer than in 1770. It contains sixty-seven appointments altogether. Romney—the "man in Cavendish Square"—as, we are told, Reynolds would call him in moments of irritation—was beginning to divide the patronage of the town. Northcote tells us roundly that after Romney came into fashion, Sir Joshua was not much employed, but this seems to be an exaggeration. There is no doubt, however, that the two men were in a sense pitted against each other. "The town," said Thurlow, "is divided into two factions; I am of the Romney faction." To the writers of fifty years ago it seemed absurd that anyone could have hesitated for a moment between the pair, but to us, who know Romney better, and have had so many opportunities of admiring his finest things, the preference seems not so strange. Romney's native gift was not inferior to Sir Joshua's, his sense of female beauty was even greater, while his methods of execution were infinitely sounder and more honest—if I may be pardoned the word. In 1771 Romney had only been two years in London, but he had already painted many portraits and had established himself in the same street as Reynolds. Four years later, when he returned from his stay in Italy and took the house in Cavendish Square, the actual rivalry began, and the two ran their neck and neck race for public favour.

Perhaps the real causes of Sir Joshua's comparative idleness were the

political ferments of the time, which drew men's attention from other matters, and his own preference of easiness and competence before hard work and a mountain of guineas. Certain it is that as his sitters fall off, his social engagements of every kind increase. He multiplies his clubs, his dinners, his visits to Carlisle House and Vauxhall, until we feel tempted to put the Quaker's question, "Friend, when dost thee think?" Certainly not at home! For there his hospitality was of that informal kind which makes it impossible for a man to keep his house to himself. He never records the names of his own guests. It would, indeed, have been difficult to do so, for his habit seems to have been to order dinner for half-a-dozen, and then to have invited every one he met during the day, until the party reached twice that number. In his preface to the *Poetical Review of Dr. Johnson's Character, Moral and Literary*, by John Courtenay, Sir James Mackintosh quotes the following description of the Leicester Fields hospitality, which Courtenay himself, a frequent guest of Sir Joshua's, had given him:—

"There was something singular in the style and economy of Sir Joshua's table that contributed to pleasantry and good humour; a coarse inelegant plenty, without any regard to order and arrangement. A table, prepared for seven or eight, was often compelled to contain fifteen or sixteen. When this pressing difficulty was got over, a deficiency of knives, forks, plates, and glasses succeeded. The attendance was in the same style; and it was absolutely necessary to call instantly for beer, bread, or wine, that you might be supplied with them before the first course was over. He was once prevailed on to furnish the table with decanters and glasses at dinner, to save time, and prevent the tardy manœuvres of two or three occasional, undisciplined, domestics. As these accelerating utensils were demolished in the course of service, Sir Joshua could never be persuaded to replace them. But these trifling embarrassments only served to enhance the hilarity and singular pleasure of the entertainment. The wine, cookery, and dishes were but little attended to; nor was the flesh or venison ever talked of or recommended. Amidst this convivial animated bustle among the guests, our host sat perfectly composed; always attentive to what was said, never minding what was eat or drank, but left every one at perfect liberty to scramble for himself. Temporal and spiritual peers, physicians, lawyers, actors, and musicians composed the motley group, and played their parts without dissonance or discord. At five o'clock precisely dinner was served, whether all the invited guests were arrived or not. Sir Joshua was never so fashionably ill-bred as to wait an hour perhaps for two or three persons of rank or title, and put the rest of the company out of humour by this invidious distinction. His friends and intimate acquaintance will ever love his memory, and will regret those social hours, and the cheerfulness of that irregular, convivial table, which no one has attempted to revive or imitate, or indeed was qualified to supply."

"Is it possible to believe that the man who thus entertained was a cold and ungenial being, equable, chiefly because he felt nothing and cared for nobody? I think we may take Goldsmith's affection, and the Leicester Square dinners, if we had no other evidence, as conclusive against this theory of Sir Joshua's character." Such is Taylor's comment* on Courtenay's description and its significance. Cold and ungenial Reynolds could not, of course, have seemed to his acquaintances. His manner, no doubt, was genial enough, while the want of root in his benevolence, his incapacity to feel deeply the pain and joy of others, would be an aid rather than a hindrance in his rôle of neutral between the conflicting passions of his sharply contrasted friends.

Sir Joshua's engagements this year include dinners with Lord Melbourne, Lord Palmerston, Garrick, Colman, Lord Delawar, Mr. Lock of Norbury Park, Mr. Parker, Mr. Fitzherbert, Mrs. Cholmondeley, and, on several occasions, with a new friend, Major Mills.† In May, he dines with the Cumberlands, and this, as Tom Taylor suggests, may be the dinner recorded by the dramatist, when Reynolds reproached Johnson with his eleven cups of tea, and the lexicographer retorted with, "Sir, I did not count your glasses of wine, why should you number up my cups of tea?" Not the only hint we get that Sir Joshua was fond of his glass.

As for the studio occupations in this year, 1771, the list of appointments includes many such entries as "child," "boy," "old man," "Egyptian," "George White (the paviour who sat for Ugolino and other figures)," side by side with "Miss Kennedy," "Mrs. Abington," "Mrs. Baddeley," "Lady Waldegrave," "Sir Charles Bunbury," "Bartolozzi," &c. The "Ugolino," which was to fill so much of his time and give him so much trouble before it was finished, was begun, and probably accounts for most of the models above quoted. The best fruits of the year, however, were the portraits of Lady Waldegrave, already Duchess of Gloucester, although the world was not to know it until twelve months later, of Mrs. Baddeley, of Mrs. Abington—the picture lately in the collection of Lord Carrington—and of Polly Kennedy. The last-named picture has recently migrated from Barton,

* Leslie and Taylor, Vol. i. p. 384.

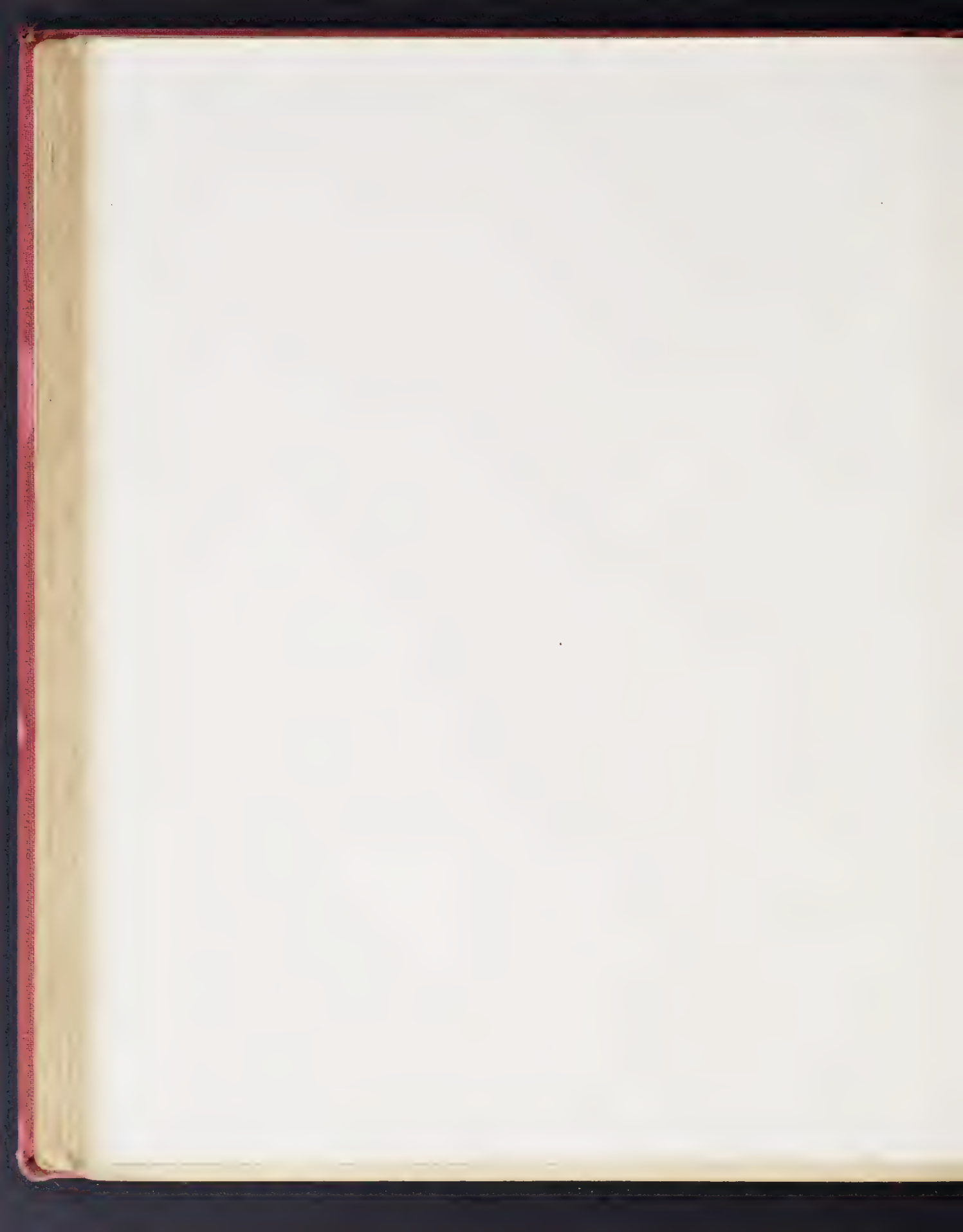
† Cumberland describes Mills as "Collecting about him a considerable resort of men of wit and learning, at no other expense on his part than that of the meat and drink which they consumed." What more did Cumberland want? Would he have had Mills fee his guests for their company?



CHARLES JAMES FOX

Earl of Leicester, K.G.





where it hung so long, to Clieveden. It was finished during the months when the frail but good-hearted Polly was in agony over the misfortunes of her two brothers, condemned to death for the killing of a watchman, one Bigby, in a brawl in Westminster, in the first weeks of 1771. The story, with its more or less happy ending, is told in detail by Leslie and Taylor.* The portrait seems a good instance of Sir Joshua's readiness to give a certain apropos to his conceptions. The girl's expression is one of tension and anxiety; she holds a handkerchief away from her face as if a sudden gleam of hope had interrupted a long fit of weeping. The portrait was a commission from Sir Charles Bunbury, to whom Sir Joshua writes in September, 1770:—

"I have finished the face very much to my own satisfaction. It has more grace and dignity than anything I have ever done, and it is the best coloured. As to the dress, I should be glad it might be left undetermined till I return from my fortnight's tour. When I return I will try different dresses. The Eastern dresses are very rich and have one sort of dignity; but 'tis a mock dignity in comparison of the simplicity of the antique, &c." The last sitting was given in January, 1771, when Miss Kennedy's persevering fight had been so far successful that she had at least saved her brothers' lives.

The pictures sent this year to the Academy by Sir Joshua were:—"Venus chiding Cupid for learning to cast accounts,"† "Nymph and Bacchus,"‡ "Reading Girl (Offy Palmer, absorbed in 'Clarissa'),"§ "An Old Man (White the paviour),"¶ "Portrait of Mrs. Abington,"|| and "Portrait of a gentleman,"—unidentified. Sir Joshua's *protégé*, Barry, sent his first contribution, the "Adam and Eve," now in the Victoria and Albert Museum. There were seven Gainsboroughs, and West was represented by the famous "Death of Wolfe." The catalogue runs to a total of 276 numbers, or rather more than the three first rooms at Burlington House can now display. The well-known print by Earlom after Brandoin represents this year's Exhibition. In it Barry's picture occupies the place of honour, while Sir Joshua's "Venus and Cupid" is at one side.

* Vol. i. pp. 394—398.

† Was in the collection of the late Earl of Charlemont.

‡ Belongs to the Hon. W. F. B. Massey-Mainwaring.

§ Was in the collection of Mr. John Heugh.

¶ Burnt in the fire at Belvoir Castle, 1816.

|| Belongs to Mr. Charles Wertheimer.

It was in 1771 that Sir Joshua added to his household the only pupil whose name is still remembered. James Northcote was a fellow-countryman of his own. He was born at Plymouth in 1746. His father, a watchmaker, kept him at his own trade until he had grown to manhood. When he was twenty-five, having, I suppose, acquired somehow some smattering of the rudiments of art, he escaped to London, and shortly afterwards found himself in some sort a pupil of Reynolds. He lived in the Leicester Fields house five years; then he practised for two years as a portrait painter, saved some money, and made the voyage to Italy, where he stayed two years. In 1781, he finally established himself in London, where he lived and painted for half a century, dying in July, 1831, at the age of eighty-five. As the best source of information on one side of Sir Joshua's career, Northcote can never cease to be of interest, but even as a painter he does not deserve to fall into absolute oblivion. His historical "machines" are poor enough, but his few portraits have merit, and many of his copies from Reynolds make a brave show over the name of Sir Joshua himself.*

At Barton, Sir Joshua's own "Master Bunbury" hangs in the same house as Northcote's copy. If the former perished, the latter would recall its beauties, although a trained eye could not mistake it for an original

* Northcote's appearance was remarkable. Fuseli said he was like a rat which had seen a cat; and Haydon, a brother Devonian, gives a curious account of his manners and home:—

"He lived at 39, Argyll Street. I was shown first into a dirty gallery, then upstairs into a dirtier painting-room, and there, under a high window with the light shining full on his bald, grey head, stood a diminutive, wizened figure, in an old blue striped dressing-gown, his spectacles pushed up on his forehead. Looking keenly at me with his little shining eyes, he opened the letter, read it, and in the broadest Devon dialect said, 'Zo, you mayne ta bee a painter, doo'ee? What zort of painter?' 'Historical painter, Sir.' 'Heestoricaul painter! Why, ye'll starve with a bundle of straw under yeer head!'

"He then put his spectacles down and read the note again; put them up, looked maliciously at me, and said, 'I remember yeer vather, and yeer grand-vather tu; he used to peint.' 'So I have heard, Sir.' 'Ees; he peinted an elephant once for a tiger, and he asked my vather what colour the inzide of's ears was, and my vather told un reddish, and yeer grand-vather went home and peinted un a vine vermillion.' He then chuckled, inwardly enjoying my confusion at this incomprehensible anecdote. 'I zee,' he added, 'Mr. Hoare zays yee're studying anatomy; that's no use—Sir Joshua didn't know it; why should ye want to know what he didn't?' 'But Michael Angelo did, Sir.' 'Michael Angelo! What's he to du here? You must peint portraits here.' This roused me, and I said, clinching my mouth, 'I won't!' 'Won't!' screamed the little man, 'but you must! your vather isn't a moneyed man, is he?' 'No, Sir; but he has a good income, and will maintain me for three years.' 'Will he? hee'd better mak'ee mentein yeerzelf.'"

Reynolds. Northcote's time in Leicester Fields passed happily enough. He was a *persona grata* with Miss Reynolds, who enjoyed his talk, we are told, and the sound of the west country burr. Whether Reynolds himself would have been pleased had he known to what an acute observer he was giving houseroom, is not so certain.

In a letter written within a few days of his reception into the President's house, Northcote gives the following account of the arrangements for pupils:—

"The first day I went to paint there I saw one of Sir Joshua's pupils, and on conversing with him was much surprised to find that his scholars were absolute strangers to Sir Joshua's manner of working, and that he made use of colours and varnishes which they knew nothing of, and always painted in a room distant from them; that they never saw him unless he wanted to paint a hand or a piece of drapery from them, and then they were always dismissed as soon as he had done with them.

"He has but two young gentlemen with him at this time, and they both behave to me with great good nature. . . ."

"I find Sir Joshua is so entirely occupied all day with business or company that I have seldom an opportunity of seeing him. . . ."

Again, in a letter to his brother, he says:—

"I go regularly to Sir Joshua Reynolds' every day, and copy from the pictures in his collection. He is very kind to me, and often invites me to dine with him, and Miss Reynolds is the most good-natured woman I ever met with. . . ."

After a time, Northcote's enthusiasm made such an impression on Reynolds that he offered to take him into his house, on the same terms as other pupils, an offer which was joyfully accepted.

The side lights thrown by Northcote on Sir Joshua's habits and disposition all help to confirm the reading of his character which I have ventured to adopt. Writing to his brother, in August, 1771, he says:—

"Your letter . . . was brought to me while I was at dinner with Miss Reynolds, Miss Offy Palmer, and Mr. Clark. Miss Reynolds had also had a letter by the same post, but it was not from Sir Joshua, who is at this time in Paris, for he never writes to her, and, between ourselves, but seldom converses as we used to do in our family, and never instructs her in painting. I found she knew nothing of his having invited me to be his scholar and live in the house till I told her of it. She has the command of the household and the servants as much as he has. . . . The other day, Dr. Goldsmith dined here; it was the first time I ever saw him. I had before told both Sir Joshua

and Miss Reynolds that I had a great curiosity to see him, and when I came into the room the first word Sir Joshua said to me was, 'This is Dr. Goldsmith, Mr. Northcote, whom you so much wished to see; why did you desire to see him?' The suddenness of the question rather confused me, and I replied, 'Because he is a notable man!' This, in one sense of the word, was so much unlike his character that Sir Joshua laughed heartily, and said he should always in future be called the Notable Man, but what I meant was a man of note or eminence."

Two more stories from the same source, which add touches to the portrait:

"One morning, when Garrick paid a visit to Sir Joshua Reynolds, I overheard him, as I was then at work in the adjoining room. He was speaking with great freedom of Cumberland, the author, and condemned his dramatic works. I remember his expression was this—'Damn his dish-clout face! His plays would never do for the stage if I did not cook them up and make epilogues and prologues for him too, and so they go down with the public.' He also added, 'He hates you, Sir Joshua, because you do not admire his Correggio.' 'What Correggio?' answered Sir Joshua. 'Why, his Correggio,' replied Garrick, 'is Romney.'"

Northcote was fond of using his ears. On another occasion he overheard Mrs. Garrick abusing Foote for his perpetual girding at Garrick, both in the newspapers and in private conversation. Sir Joshua replied that it ought not to give her pain, as it evidently proved Foote to be the inferior, for it was always the lesser man who descended to envy and abuse.

Northcote worked in a room, now destroyed, adjoining Sir Joshua's own painting room. It was also used as a sort of store-room for plaster casts, rejected portraits, and other wreckage from the main studio. Leslie asserts that the pupils daily saw their master's works in every stage of progress, but we have Northcote's own statements to show that no such openness was practised by Reynolds. Leslie too often writes, in fact, as a partisan. Northcote tells us:

"I remember once when I was disposing the folds of drapery with great care on the lay figure, in order to paint from it into one of his pictures, he remarked that it would not make good drapery if set so artificially, and that, whenever it did not fall into such folds as were agreeable, I should try to get it better, by taking the chance of another toss of the drapery stuff, and by that means I should get Nature, which is always superior to art."

Upon this Leslie remarks:

"And yet Northcote, after recording this, said to Hazlitt, 'If I had any fault to find with Sir Joshua, it would be that he was a very bad master in art.'"



HON. LAVINIA BINGHAM, AFTERWARDS COUNTESS SPENCER

Earl Spencer, K.G.



As if a single remark, however much to the point, were enough to make a man a Léon Cogniet. The truth about Sir Joshua's activity as a teacher is probably contained in the statement that he only gave instruction "when accident produced an opportunity to give it."*

Northcote stayed five years with Sir Joshua, quitting him in 1776 (to glance forward a little), partly because he thought he could learn no more, partly because he found his position in the house irksome. In a letter to his brother, dated February, 1775, he says:

"I find it very displeasing to Sir Joshua for any one to come to me in any of the rooms in which I paint, so that all the day I must live like a hermit, which I submit to, as I wish to oblige him in everything that is in my power. Thus, every visitor by day is attended with great inconvenience to me on many accounts, which I could better explain to you were we together; for those reasons, I would not have you encourage D. to call often on me, or to think of chatting. . . . All those things I must quite give up. . . . The only place in which I can receive any person without Sir Joshua's knowledge is such a room as I am mortified for anybody to see me in. . . . Dawson, when he called on me, was very desirous of seeing the room in which I worked, and I led him into the dismal hole, but it mortified me."

About the 12th of May, 1776, Reynolds and Northcote said goodbye with what passed for cordiality in the eighteenth century, Sir Joshua's last piece of advice being to remember that, for success in art, "something more must be done than that which succeeded formerly. Kneller, Lilly, and Hudson will not do now," an impromptu remark dwelt upon by Northcote as if it had been the result of malice.

Returning to the year 1771, the only remaining event in Sir Joshua's life which need be chronicled was a visit to Paris. Between the 13th of August and the 6th of September, he was in the French capital, but no entries in his pocket-book or other indications exist to show what took him there and how he spent his time. The next year, 1772, is chiefly notable for the numerous entries referring to the Ugolino. Most of the work on the picture was done in these twelve months, and work comparatively wasted it was. It is pitiful to let the eye wander down the list of appointments, and see how often "boy (for Ugolino)," "old man (for Ugolino)" break into the entries of "Mrs.

* Gwynn's *Memorials of an Eighteenth Century Painter (James Northcote)*: p. 100.

Abington," "Mrs. Baddeley," "Duchess of Buccleuch," "Lady Mary Scott," "Mr. Dunning," "Miss Meyer," and others, which were to lead to real additions to the world's treasure of art. This year, too, saw more than the usual number of interruptions through Sir Joshua's love of floating on the main stream of London society. In social matters he seems to have taken as his models such men as Topham Beauclerc, Lord Melbourne, Lord Palmerston. Wherever amusement was combined with fashion—the fashion both of *grand* and *demi-monde*—there we find him. We know from his pocket-book that he was at the Pantheon on the famous night when Mrs. Baddeley was carried in past the protesting stewards by the young men who had shared her favours, and one cannot help suspecting that Dr. Johnson's reason for appearing in such a vanity fair was suggested by the President. To Boswell's remark that there was not half-a-guinea's worth of pleasure in seeing the place: "But, Sir," replied Johnson, "there is half-a-guinea's worth of inferiority to other people in not having seen it." The sentiment is much more like Sir Joshua than Johnson. Reynolds was also regular during this year at the Mondays of the Club in Gerrard Street, the Wednesday dinners at the British Coffee House, the Thursdays of the Star and Garter, and the alternate Sundays of the Dilettanti. Many entries in the pocket-book refer to Sir William Chambers, with whom, no doubt, Sir Joshua was discussing the arrangements for the new rooms at Somerset House, which were to be commenced eighteen months later. The relations of the Academy with the Incorporated Society also took up much of his attention, for this year the latter opened its fine new room on the site now occupied by the Lyceum Theatre, and invited the Academy Council to the inaugural ceremony, an invitation gracefully, if not very graciously, declined. The Academy Exhibition continued to expand, for in 1772, the catalogue runs to a total of 324 numbers, including several contributions sent across the Channel by members of the French Academy of Painting. The most attractive picture in the collection was the well-known Zoffany, "Academicians gathered about the Model in the Life School at Somerset House."

It was in the September of this year that Sir Joshua received that honour from his native town in which he took so curious a pleasure. On the 9th, Samuel Northcote writes to his brother: "I was much surprised when I first heard from you that Sir Joshua was coming down to be made an alderman of Plympton: I had heard of this indeed from Mr. Mudge, but I gave not

ALDERMAN OF PLYMPTON

the least credit to the information, looking upon the foul transactions of a dirty borough as things quite foreign to Sir Joshua Reynolds's pursuits; indeed, the only way I can account for this is by supposing that Sir Joshua's mind has been so much engaged in the pursuit of knowledge in the art, that he has not looked about to observe the villany and corruption in these affairs; but, on the contrary, he perhaps retains somewhat of the ideas he had of a Plympton alderman when he was a boy."

Samuel Northcote was a very sensible person, but having spent all his life in his native place, he failed to realize how, to one who has left it young, distance lends enchantment to the half-remembered scenes and people of his childhood



THE MARQUESS OF BATH K. V.

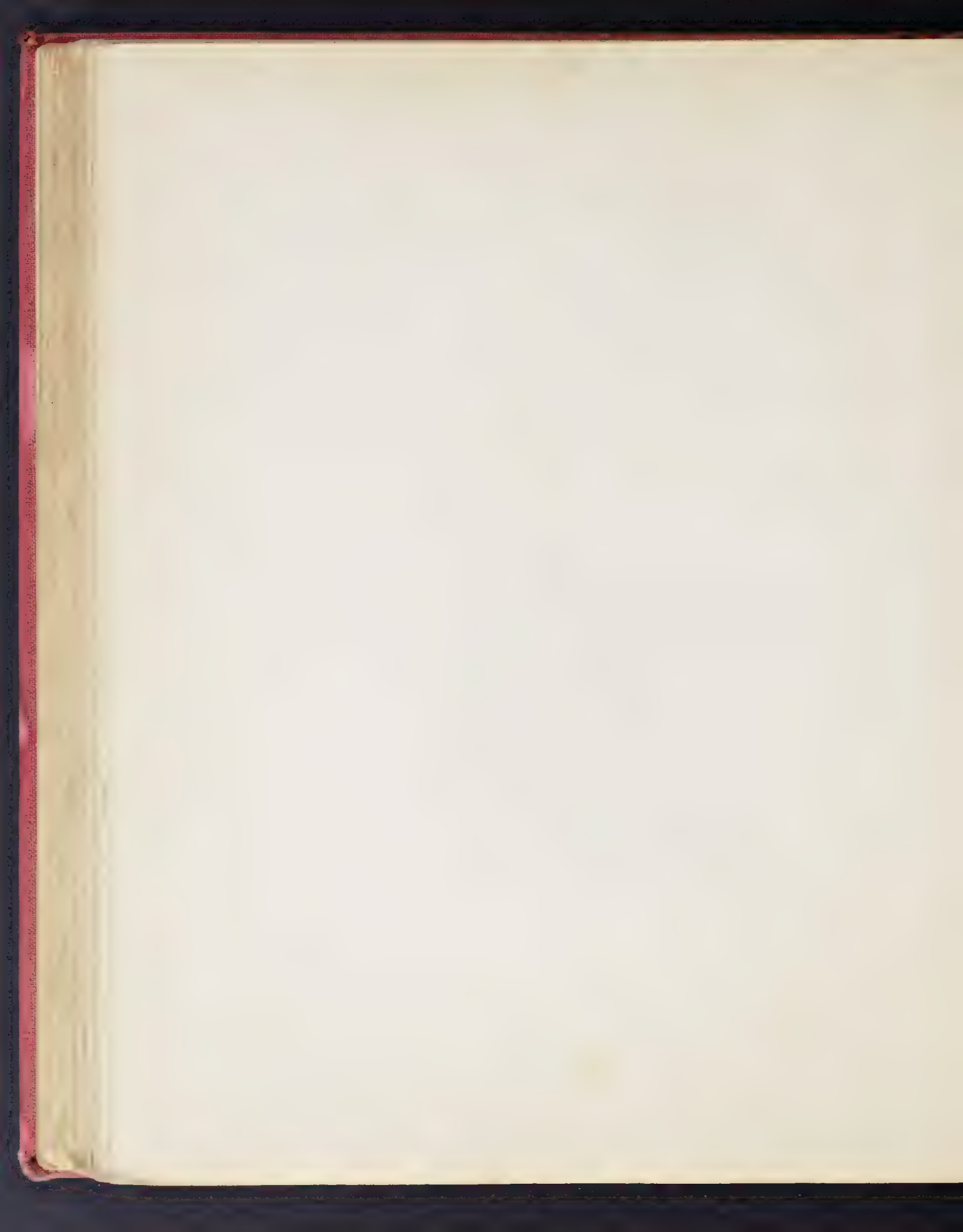
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THE MARQUESS OF BATH, K.G.

Painted by Sir Joshua Reynolds





MILLAIS, JOHN EVERETT, 1827-1896.



Each year of Sir John's life was perhaps the most characteristic of his whole career. It saw the painting of at least three of his most famous pictures, it brought him a peculiar pleasure in the success of that friend who seems to have touched his sympathies more closely than any one else, it gave him opportunities for a few of those quasi-public appearances for which he had a decided, though sober, taste, and it found him still in the full tide of social enjoyment. It was the year of the "Ugolino," of the "Three Ladies decorating a tomb of Hyacinth," and of the "Dr. Beattie," with its sky full of painted poetry. It was the year of Goldsmith's triumph in "She Stoops to Conquer." It was the year of that D.C.L. degree which afterwards enabled him to escape from older blacks and browns in his portraits of himself, of



LADY LEPELL PHIPPS AND HER SON.
AFTERWARDS FIRST EARL OF MULGRAVE.



MRS HUDDESFORD.

CHAPTER V

1773—1778



THE fiftieth year of Sir Joshua's life was perhaps the most characteristic of his whole career. It saw the painting of at least three of his most famous pictures, it brought him a peculiar pleasure in the success of that friend who seems to have touched his sympathies more closely than any one else, it gave him opportunities for a few of those quasi-public appearances for which he had a decided, though sober, taste, and it found him still in the full tide of social enjoyment. It was the year of the "Ugolino," of the "Three Ladies decorating a term of Hymen," and of the "Dr. Beattie," with its sky full of painted flattery. It was the year of Goldsmith's triumph in "She Stoops to Conquer." It was the year of that D.C.L. degree which afterwards enabled him to escape from sober blacks and browns in his portraits of himself, of

his election as Mayor of his native Plympton, which seems to have pleased him, and of his assistance at the great pro-Russian naval review on board the flag-ship of his friend, Lord Edgcumbe. A greater contrast—within its limits—could scarcely be conceived than that between the lives at this time of the two greatest painters of their age: between Gainsborough, at Bath, spending his days partly in the feverish creation of works of art in which a vivid and spontaneous genius made much thinking needless, partly in a life which might be sketched by judicious thefts from "Tam O'Shanter"; and Reynolds, lavishing more thought on his art than any one else of his century, extending his acquaintance at every opportunity but always among those who figured in the public eye, never leaving a duty undone and never acting on impulse, until in the end he had left a career behind him which, putting passion aside, has seldom been equalled in completeness and symmetry.

In his second volume, Leslie's editor and completer, Tom Taylor, gives a *catalogue raisonné* of Sir Joshua's doings for seven days of his life, the first week of March in this year 1773. I cannot do better than copy it out, omitting a few lines in which Taylor seems to go too far outside his brief:—

"Monday, March 1:—'The boy' comes at ten; probably for the youngest son but one of the Ugolino group, which Sir Joshua is finishing for the exhibition. At eleven arrives an Irish gentleman, the Right Hon. Luke Gardiner,* now in London for his marriage with Miss Elizabeth Montgomery, one of the three beautiful daughters of Sir William Montgomery, of whom another is engaged to Viscount Townshend (lately succeeded in the Lord Lieutenancy of Ireland by Lord Harcourt), and the third to the Hon. John Beresford. All three marriages are to come off this year, or next at latest. The upshot of Mr. Gardiner's sittings, besides his own picture, was a commission to paint the three beautiful sisters, who began to sit to Sir Joshua in May. Mr. Gardiner wished, as he says in a letter introducing Miss Montgomery, to have their portraits 'representing some emblematical or historical subject.' Hence the picture, now in the National Gallery, of the three young ladies wreathing a term of Hymen with flowers. If an allegory was to be employed—and we see it was the patron's suggestion, and not the painter's—there could not be one more appropriate to these three beautiful girls, standing hand in hand on the threshold of marriage, with the future so bright before them. No other sitter is appointed for Monday, but at seven in the evening there is the Academy lecture, which Sir Joshua never misses,† though Mr. Penny could hardly

* Afterwards first Earl of Blessington.

† T.T. ought to have said "never fails to enter in his pocket-book." We know from Boswell and other sources that he often missed them.

teach him much about painting. There is a reminder, 'To speak for a painter—Lord Pembroke,' which hint we may eke out as we please; either Lord Pembroke had some work for a painter, and had asked Sir Joshua to find him one—a kind of commission the President very often had—or there was some painter in whom Lord Pembroke was interested, and had asked Sir Joshua to speak in favour of the man, or his pictures, to the Academicians whom he might meet at the lecture.

"On Tuesday, between nine and eleven, Sir Joshua, strange to say, is not to be found in his painting-room. He is 'in the City,' no doubt busy with one of his investments; perhaps getting rid of some of his India stock, which keeps falling as the struggle between the Company and the Government grows more and more fierce. He is back in Leicester Fields at eleven, to receive Mr. Gardiner, and perhaps the design for the picture of the three Irish* beauties is already discussed. But Sir Joshua has an appointment with Mr. Knapp for twelve, so Mr. Gardiner's sitting is interrupted, but resumed at two, and probably continues till four o'clock strikes, and Sir Joshua lays aside his palette for the day. As he has no engagements to dinner abroad, he very likely receives one of his pleasant, unceremonious, scrambling parties at five, followed by a rubber or loo-table, with talk, and tea presided over by his nieces, Mary Palmer and her younger sister, Sir Joshua's pet, 'Offy,' who has lately been sitting for the Strawberry Girl, but thinks her uncle has made her far too much of a child for fourteen. Between cards and conversation, the guests sit late, and twelve has struck before steady Ralph Kirkley has lighted the last of the party out, and barred and bolted the house. Such precautions are not unnecessary in Leicester Fields, where the neighbourhood swarms with loose characters, and supplies a large proportion of their cases to Sir John Fielding and Justice Welch at Bow Street.

"On Wednesday, at ten, the boy comes to sit for 'The Shepherd,'† and Sir Joshua either keeps him till four, or works on his Ugolino, or his Strawberry Girl, or the portraits of the Duke and Duchess of Cumberland, or passes a last golden glaze over his group of the beautiful young actress, Mrs. Hartley, as a Nymph, carrying on her shoulder her boy, vine-wreathed, for an infant Bacchus.‡ And so the moments fly till it is time to dress for a four o'clock dinner at the British Coffee House, where Sir Joshua has appointed to meet a party, Sir Thomas Mills, probably, Cumberland, Adam Drummond, Richard Burke (now home on leave from his post at Grenada), and perhaps Caleb Whitefoord and Dr. Barnard. They adjourn to Drury Lane at half-past six. The play is Home's new tragedy of 'Alonzo.' This is the third, or author's, night, when the proceeds of the house, after deducting the expenses, go into the pockets of the author, who, besides, often realised by the sale of his copyright to the publishers as much as he received from the theatre. Mr. Home's 'Douglas' has made him a reputation, and the house is crowded. 'Alonzo' is a terrible specimen of the heaviest

* As a matter of fact they were Scotch.

† The Piping Shepherd, now in the possession of the Earl of Camperdown.

‡ Now belonging to Sir William Agnew, Bart.

legitimate tragedy, with all the stock motives and machinery In spite of respect for Mr. Home, admiration for Mrs. Barry, and excellent breeding, one imagines Sir Joshua hiding an occasional yawn, and very thankful when they came to the killing, and he could get away to bed, or, likelier still, to a merry supper at the British or the Turk's Head.

"Thursday is blank of appointments for either sitter or model At four there is a 'dinner at home,' but the party breaks up in time for Sir Joshua to attend Mrs. Ord's *conversazione* at eight. Mrs. Ord is the clever wife of a wealthy Northumbrian gentleman, and, though only a surgeon's daughter, has made her way to the front rank of the Blues . . . immediately after Mrs. Montague, Mrs. Walsingham, and Mrs. Vesey. Here Sir Joshua is certain to meet the chief literary lions of the day, Johnson . . . a bishop or two—very probably Shipley, of St. Asaph, or Newton, of Bristol . . . a sprinkling of lawyers and doctors, Dr. Warren or Dr. Brocklesby, Mr. Pepys, or young Mr. Jones, who has lately published his poems from the Persian. There will drop in, besides, during the evening, some of the fashionable wits and noblemen who mix with the literary society of the time—Topham Beauclerc, Lord Palmerston, Lord Lucan, Lord Mulgrave, Lord Ossory; and even George Selwyn may saunter in like a man walking in his sleep, and drop out one of his *mots*, of which the pungency is doubled by the languid gravity of the speaker. More formidable than the gentlemen is the closely-packed circle of ladies, in high *têtes* . . . long stomachers, ample ruffles, and broad, stiff skirts of substantial flowered silk or rich brocade. There will be Mrs. Montague, with her thin, clever face, her grand air, her bright eyes, and her blaze of diamonds, talking formally and pompously, but neither unkindly nor sillily, to the Duchess of Portland and Lady Spencer, flanked perhaps by Mrs. Chapone . . . or Mrs. Carter . . . or Mrs. Lenox, now in great distress, as the apartments which have been granted to her in Somerset House are about to be pulled down in the course of Sir William Chambers' projected rebuilding

"The ladies sit late, and St. Martin's may be striking two as Sir Joshua's carriage turns the western corner of Leicester Fields on its way home.

"Lord Cathcart sits on Friday morning . . . a distinguished officer, who served and was wounded at Fontenoy, has been Ambassador at St. Petersburg, and is now about to be appointed Lord High Commissioner to the General Assembly. He is proud of his Fontenoy scar, and requests Sir Joshua to arrange that the black patch on his cheek shall be visible.* . . . But before Lord Cathcart's arrival, Sir Joshua has had a sitting of one of his 'Boys.' Between him and Lord Cathcart, and pictures on hand to be finished and sent home, the day is consumed, and at four the painter dines with one of the oldest and most intimate of his friends, Mr. John Parker, one of the members for Devon, and afterwards Lord Boringdon. Sir Joshua has known him from a boy; they are of about the same age. On the President's visits to Devonshire, Mr. Parker is

* "In all the portraits of Lord Cathcart, which ever side is turned to the spectator, the black patch is on the side most fully seen." (T.T.).



LADY BAMPFYLDE

Alfred de Rothschild. Esq.



always one of his hosts; Sir Joshua shoots and hunts with him, and advises him about purchases for his gallery, for Mr. Parker loves pictures as well as country sports, and is bent on having a good collection in his house at Saltram, for which the Parkers have left their fine old Tudor hall at Boringdon. His amiable and beautiful wife, Theresa, is now sitting to Sir Joshua for that graceful portrait of her, with her boy of two years old, which now hangs in the Saltram gallery.

"On his way from Mr. Parker's, Sir Joshua drops in at the Club, which now sups on Fridays, and at which he is the most constant of attendants. Johnson is absent, being confined to his house in Johnson's Court by gout and catarrh. But there is no lack of company or topics; Topham Beauclerc has to tell the humours of the last masquerade at the Pantheon, on the 18th of February, where Garrick had shone so brilliantly as King of the Gipsies, and jolly Sir Watkin had produced a great effect by riding in as St. David mounted on a Welsh goat. Then there is Garrick's admission to the Club to discuss, the ballot for which is fixed for this month. Johnson is known to be warmly in Garrick's favour, in spite of his contemptuous tone in speaking of the players. Johnson has talked of putting up Boswell's name for ballot when he arrives from Scotland, in April. Sir Joshua says a good word for the loose-tongued, brazen-faced, pushing, chattering Scotchman, whom everybody else has his fling at. Sir Joshua compels them to admit that he is good company, that he thaws reserve wherever he comes, and sets the ball of conversation rolling. Then Colman opens the budget of his difficulties and doldrums over Goldsmith's unlucky comedy, now on the point of production. It must fail; the public will never stand a farce in five acts; all the actors are throwing up their parts; Gentleman Smith declares he won't go on for young Marlow; Woodward has flatly refused Tony Lumpkin; and now Mrs. Abington is in the pouts, and protests she don't see herself in Miss Marlow. Poor Goldy is in despair. They haven't even found a name yet for his hapless play. 'The Mistakes of a Night' is pronounced too trivial for a comedy; 'The Old House a New Inn' is voted awkward. Sir Joshua proposes the 'Belle's Stratagem,' and declares if Goldy does not take *his* name, he will go the first night and help to damn his comedy. 'There will be no need of his help for that,' Colman whispers his next neighbour, silent, shy, kindly Bennet Langton. But the tide at the Club runs for the author against the manager. Johnson has given his weighty *fiat*, has declared the comedy the best written for years, and has pinned his reputation on its success. Reynolds warmly maintains Johnson's opinion; Burke throws his eager and impassioned eloquence into the same scale; and before the Club disperses for the night, Goldsmith is comforted and buoyant with hope, and Colman silenced if not convinced.

"On Saturday, at half-past ten, before Lord Cathcart arrives, Sir Charles Davers has a sitting.* Sir Charles is an honest country gentleman of Suffolk, and member for Weymouth. He is a friend and neighbour of the Bunburys, and has a good deal to say

* This portrait is probably the one at Rushbrook, near Bury St. Edmunds. The hands are coarsely repainted.

of Sir Charles's bets and gallantries and Mr. Blake's wagers and matches. But his most interesting subject of conversation, I should suppose, must have been the terrible sufferings of the poor people about Bury St. Edmunds in the famine of last year, when the starving mob stopped the corn and carcase carts, and forcibly sold the flour, and meat, and coals at their own prices; threatening to raise an English jacquerie, till the squires and farmers combined to put them down; Sir Charles Davers, with other loyal gentlemen, last April, having ridden into Bury St. Edmunds market-place at the head of 800 of their tenantry and servants, ready to trample down and fire upon the rioters, if necessary, which happily it was not.

"No sitters succeed Lord Cathcart; Sir Joshua dines at home, at five as usual. At seven he goes out to tea and cards (probably supper) at Mr. Roffey's, of whom I know nothing but that Sir Joshua seems to have visited him a good deal.

"On Sunday (let us hope after he has taken his niece to church) he has a sitting from the Duke of Grafton, now Lord Privy Seal. But this practice of receiving sitters on Sundays is even now—though Johnson has not yet bound Sir Joshua to give it up—exceptional, and only occurs in the case of persons whose time is little at their own disposal, or of very great people, who make the seventh day of the week bend to their occasions as well as the other six.

"This happens to be a Dilettanti Sunday, and Sir Joshua rarely misses one of the Society's pleasant dinners at the Star and Garter, where he is sure to find old friends and congenial companions. Here he can discuss good wine and pictures with Lord Mulgrave or Mr. Bouverie; bow to Lord Palmerston's or the Duke of Devonshire's praises of the last imported antique; hear Mr. Fitzpatrick's or George Selwyn's freshest bon-mot; and raise his eyebrows at the news that Lord Holland is thinking of paying off Charles Fox's debts, which his club friends put at something above a hundred thousand. Perhaps he takes part in the discussion of the dresses for the Henry Quatre and Charles the Second quadrilles at the next Almack's, hears the speculations as to the authorship of the *Heroic Epistle*, just now as much the rage at the Court end of the town as the *Bath Guide* before it, or the *Rolliad* afterwards; and shifts his trumpet as Lord Spencer expatiates on the last Andrea Sacchi which he has bought for a Guido. He has besides to beat up votes for his new friend, Mr. Luke Gardiner, who is a candidate for the Dilettanti, and comes forward for ballot to-night. There is a great deal of wit and *virtu* talked, a great deal of laughing, a great deal of wine drunk, in all which Sir Joshua takes his part genially but temperately."

A good deal of this—the reader may say—is conjecture, but a collation of the pocket-books with Boswell, Northcote, the publications of the Historical Manuscripts Commission, and other authorities, leaves us with a curious sense of conviction as to how Reynolds passed the normal days of life. He was free from those erratic impulses by which people are led into adventure. It was his nature to foresee, to advance by stages booked

beforehand, and to keep engagements with such punctuality that we never get a hint of the smallest failure to fulfil them. If he were ever tempted to be eccentric, it was, we may safely guess, in connection with Goldsmith, for whom he seems to have felt an affection bordering on the paternal. It was tried during this year, 1773. In the first months of it, Goldsmith was in bad health and worse spirits, for his debts were pressing, and his play—according to those who ought to have known best—was simply waiting to be damned. Perhaps, however, the tales to this effect contain some exaggeration. It is difficult to believe that a manager and a company of experienced actors can have read "She Stoops to Conquer" without any suspicion of its merit dawning upon them. They may have had serious doubts; a farce in five acts was an experiment; but they can scarcely have been so decided in their conviction of failure as we are told they were, or it would not have been brought out at all.

The first night was the 15th of March. Goldsmith and his friends dined together before the play at the Shakespeare tavern, near the theatre. The company included Reynolds, Johnson, Steevens, the two Burkes, father and son, Caleb Whitefoord, Sir Thomas Mills, Cumberland, and some Scotsmen, "prominent among them one Adam Drummond, an invaluable man for the first night of a comedy, being gifted with the most sonorous and contagious of laughs." Goldsmith, of course, was wretched. He couldn't eat, and when it was time to move on to the theatre he had vanished. The story of the play's triumph is too well known to be repeated, but when Goldsmith was caught wandering about in the Mall and brought into the house just as the curtain rose for the last act, we may be sure that Reynolds, in his double capacity as friend and justified prophet, was moved to a warmer handshake than usual.

The Exhibition of 1773 included twelve pictures by Reynolds: Portraits of the Duke and Duchess of Cumberland,* the Duchess of Buccleuch,† Lady Melbourne with her child,‡ Mrs. Damer, Mr. and Mrs. Garrick,§ Mr. Banks, a young lady, a gentleman, a "Nymph with a young Bacchus" (Mrs. Hartley and child),¶ the "Strawberry Girl,"|| and "Ugolino and his Children in the

* The portrait of the Duke is at Windsor Castle; that of the Duchess at Waddesdon.

† In the Duke of Buccleuch's collection at Dalkeith Palace.

‡ Engraved as "Maternal Affection"; now at Panshanger.

§ Painted for Lord Shelburne's brother; now the property of the Marquess of Lansdowne.

¶ Now in the possession of Sir William Agnew, Bart. || Now in the Wallace Museum.

Dungeon."* Leslie suggests that the unusual generosity of Sir Joshua to the Exhibition of this year is to be explained by the fact that Gainsborough did not send at all, and that the consequent lacunæ had to be filled up. The reason of the latter's abstention is unknown, except through Walpole, who notes in his catalogue that "Gainsborough and Dance, having disagreed with Sir J. Reynolds, did not send any pictures to this exhibition." Gainsborough was an intimate friend of Kirby's, which may account for some want of cordiality between him and his brethren of the Academy; he was a touchy mortal too, and causes of dispute are never wanting between those who paint pictures and those who hang them. Ten years later there was to be a final rupture, a rupture for which Gainsborough has too long borne the whole of the blame,† and in 1772 a similar cause of quarrel may have arisen. Of Sir Joshua's twelve contributions, the most famous, though far from the best, is the "Ugolino." Leslie comments on it: "The 'Ugolino' leaves nothing to be desired, except that it had never been painted." With the last half of this dictum we may cordially agree. Reynolds had none of the special gifts required for success in such an undertaking. He could not express tragedy in terms of line and colour. The human horror of the story grips his mind, but instead of suggesting a pictorial equivalent, it merely sets him thinking how to realize the facts as told by Dante. The picture has no design, no envelope of colour, no welding chiaroscuro. Northcote says it was the result of chance. Reynolds painted the Count's head from White, the paviour, some years before 1773. It was on a half-length canvas, and the painter had no idea of making it anything more than an ideal portrait until, one unlucky day, it was seen by either Burke or Goldsmith, "who immediately exclaimed that it struck him as being the precise person, countenance, and expression of the Count Ugolino, as described by Dante in his *Inferno*." Sir Joshua had the canvas enlarged, and proceeded to act upon this idea. Northcote sat for the figure of the young man with his hand over his face. How many Ugolinos would we give for the "Strawberry Girl" or the "Mrs. Hartley"?

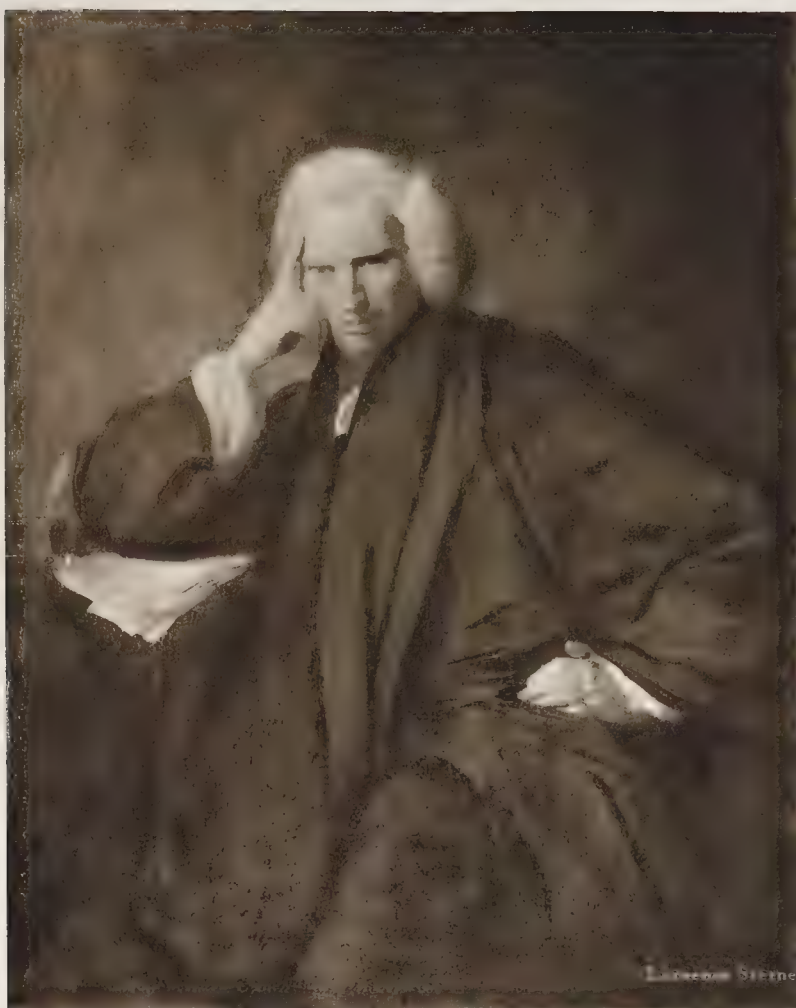
* Now at Knoke.

† For an account of all the facts now ascertainable in the matter, see the present writer's "Gainsborough," p. 146—148.



LAURENCE STERNE

Marquess of Lincoln, K.G.



The Exhibition had grown nearly threefold in the five years since 1769. The numbers in the catalogue had risen from 136 to 385. The receipts, however, had only increased about 30 per cent. The duration of the show was still from the fourth week of April to the last week of May. It was after the doors had closed that Sir Joshua assisted at the Naval Review. A few days later he travelled to Oxford to receive his doctor's degree. On this occasion he visited Blenheim—where he gave offence to their Graces by appearing, like Tottenham, in his boots—Nuneham Courtney, and Gregories. Soon after his return to London, he began the portrait of Dr. Beattie. The account given by Beattie in his diary of the commencement of his friendship with Sir Joshua is interesting, both for its glimpses of the President's mode of life, and of the strange opinions on his art which could be formed by an intelligent contemporary :—

"On Sunday, the 15th (of August) . . . Sir Joshua insisted on it that we should stay till to-morrow, and partake of a haunch of venison with him to-day at his house on Richmond Hill. Accordingly, at eleven, Mrs. Beattie, Miss Reynolds, Mr. Baretti, and Mr. Palmer set out in Sir Joshua's coach for Richmond. At twelve he and I went in a post-chaise, and by the way paid a visit to the Bishop of Chester (Dr. Markham), who was very earnest for us to fix a day for dining with him . . . After dining at Richmond, we all returned to town about eight o'clock. This day I had a great deal of conversation with Sir Joshua Reynolds on critical and philosophical subjects; I find him to be a man, not only of excellent taste in painting and poetry, but of an enlarged understanding and truly philosophical mind. His notions of painting are not at all the same with those that are entertained by the generality of painters and others. Artificial and contracted attitudes and groups he makes no account of; it is the truth and simplicity of nature which he is ambitious to imitate; and these, it must be allowed, he possesses the art of blending with the most exquisite taste, the most animated expression. He speaks with contempt of those who conceive grace to consist in erect position, turned-out toes, or the frippery of modern dress. Indeed, *whatever account we make of the colouring of this great artist (which some people object to), it is impossible to deny him the praise of being the greatest designer of any age.*"

He goes on to say that the picture of Garrick between Tragedy and Comedy had been painted in a week. If we take the literal meaning of the words, the sentence I have put in italics contains as absurd a judgment on Sir Joshua as we could readily conceive, but Beattie's meaning may, nevertheless, have been more judicious than it sounds. That Sir Joshua was a great colourist even we, who only know his colour after more than a century of

degradation, can assert, while, as a designer, he is seldom either correct or coherent. On the other hand, if we suppose that by design the Scots philosopher meant simply a pictorial idea, such an idea as we see embodied in the "Strawberry Girl," or the "Age of Innocence," or the "Princess Sophia Matilda," or the "Master Bunbury," then, sweeping as his assertion is, I do not know that it can be contradicted. I, at least, can think of no painter whose invention remained so fresh and surprising for so long a time. Imagine what Velazquez would have been had he been able to combine the playful fancy of a Reynolds with his own unrivalled execution. Imagine the technique of an "Infante Prosper" or an "Infanta Margarita" wedded to as fine a movement as that of the "Mrs. Abington as Miss Hoyden" or the "Miss Bowles," and you will see the value of Sir Joshua's invention.

Dr. Beattie sat on Monday, August 16th, for the first time.* He gives the following account of the sitting:—

"Breakfasted with Sir Joshua Reynolds, who this day began the allegorical picture. I sat to him five hours, in which time he finished my head and sketched out the rest of my figure. The likeness is most striking, and the execution most masterly. The figure is as large as life. Though I sat five hours, I was not in the least fatigued, for, by placing a large mirror opposite to my face, Sir Joshua Reynolds put it in my power to see every stroke of his pencil; and I was greatly entertained to observe the progress of the work, and the easy and masterly manner of the artist, which differs as much from that of all other painters I have seen at work as the execution of Giardini on the violin differs from that of a common fiddler."†

The picture led to one of those outbursts of good sense on the part of Goldsmith which are in such curious contradiction with his general reputation as a talker. Sir Joshua filled the background of Beattie's portrait with an allegorical group, suggesting that the worthy doctor's *Essay on Truth*, had routed Voltaire, at least, if not Gibbon and Hume as well. "How could you," asked Goldsmith, "degrade so high a genius as Voltaire before so mean a writer as Beattie? The existence of Dr. Beattie and his book together will be forgotten in the space of ten years, but your allegorical

* No entry of the sitting appears in the pocket-book, probably because it was only arranged the previous day, on the way home from Richmond.

† It is curious that Gainsborough makes the same use of Giardini to illustrate the ease of complete mastery; he compares Giardini's "bowing" with Dunning's conversation (see my "Gainsborough," p. 98).

picture and the fame of Voltaire will live for ever, to your disgrace as a flatterer." The picture now belongs to Mr. Glennie, of Aberdeen, a kinsman of Beattie.

The picture of the "Three Ladies" had been begun before the Beattie. In July, Sir Joshua had written a letter to Mr. Luke Gardiner, from whom he had the commission, explaining the motive he had chosen—

"the adorning a term of Hymen with festoons of flowers. This affords sufficient employment to the figures, and gives an opportunity of introducing a variety of graceful historical attitudes. I have every inducement to exert myself on this occasion . . . from the subjects which you have presented to me, which are such as I am never likely to meet with again as long as I live."

He concludes with the usual declaration that it will be "the best picture I ever painted." In the Academy catalogue it was entered as "Three Ladies decorating a Term of Hymen." The name by which it is miscalled in the catalogue of the National Gallery—"The Three Graces decorating a Term of Hymen"—springs from a confusion between Sir Joshua's title and the name given to both sitters and picture by contemporaries. The ladies were the daughters of Sir William Montgomery of Stanhope and Magbie Hill, Peebleshire, the collateral ascendant, if I may put it so, of the present Sir Graham Montgomery of Stanhope. They were called "The Scots Graces," a name which was inevitably transferred to Sir Joshua's picture, and ended in the foolish title now officially sanctioned, and in the mistaken criticisms to which it has given rise. Of all Sir Joshua's more elaborate conceptions, this group seems to me by far the happiest. The "historical attitudes," as he calls them, are full of grace and natural movement, and are well related to each other; the pattern is fine all over, a very rare thing with Reynolds when he ventured beyond a single figure, while the action is so contrived that an essential unity—a unity going deeper than mere line—is reached. In his Marlborough Family picture, he was once again to succeed in putting many figures on a single canvas without falling into confusion, but in no other group that I know of did he touch the level of creation through organised design that we find in the "Scots Graces."

Sir Joshua was elected Mayor of Plympton in September of this year, and took a pleasure in the elevation which seemed extraordinary to Northcote's brother, Samuel. It is said that he also wished to sit in Parliament for his

native borough, for which Sir Christopher Wren had sat nearly a century before. Samuel Northcote writes to James, under date 3rd of October:—

" . . . Sir Joshua went to Mount Edgcumbe this morning . . with Mr. Mudge. . . He speaks of leaving Plymouth on Tuesday morning, but those who know anything of Mayor-swearing think it cannot be so soon, as there is much concomitant business to be done. I find Sir Joshua's receiving the Sacrament is one particular. This the thorough-paced call 'qualifying.' Besides, the Plympton folks are all on tiptoe ready for a dance, and surely Sir Joshua will not leave them without giving a ball. But I suppose you will be more pleased to hear that Sir Joshua called on Friday to see your pictures, and liked them. I happened to dine at home that day, and just after dinner he called in and asked to see your father's portrait, imagining you had finished it. After he had seen this, he desired I would let him see the other of me. He said your father's was a very good head, but not so good a likeness as mine, and observed the nose in your father's picture was too full at the end. He desired likewise to see that of your grandmother by Gandy. . . . This he said was a very good picture, and remarked that the eyes were finely painted, and that very few of Sir Godfrey Kneller's were so good. . . . "

On his election to the Mayoralty, Sir Joshua sent a portrait of himself to hang in the Town Hall.* It was hung between "two old pictures," which "acted as a foil, and set it off to great advantage," as Sir William Elford told Reynolds; they were two early pictures by Sir Joshua himself!

Another event of this year which requires to be chronicled is the abortive attempt to have St. Paul's decorated by a select band of Royal Academicians. Happily, the project failed. Neither Sir Joshua nor any of his colleagues knew enough of monumental painting to carry such a task through with any approach to success. Had the Bishop of London allowed the thing to be done, we should have had a cathedral filled with gloomy, semi-classical designs, which would have absorbed light without adding solemnity. Sir Joshua's biographers have lamented the Bishop's stiff-neckedness; they should have thanked him on their knees. His action saved the painter from wasting his time on work he was quite unfitted for, and left him free to multiply those fanciful creations in which we all delight.

Besides those already mentioned, the pictures of this year include the

* It was sold when the corporation was abolished, and is now at Petworth.



MASTER CREWE

Earl of Crew



full-length portraits of Lord and Lady Bellamont;* the Richard Edgcumbe;† several of the Streatham portraits—Johnson, Goldsmith, Arthur Murphy, and Burke; the portrait of Robert Chambers; and the famous "Cornelia," Lady Cockburn and her three children, which has retreated from the National Gallery to the collection of Mr. Alfred Beit while these pages have been going through the press. It is asserted by Leslie and other writers, that the Lady Cockburn is one of the only two pictures signed by Reynolds, the other being the "Mrs. Siddons as the Tragic Muse." The assertion is not strictly true. As a rule, Sir Joshua left his pictures to sign themselves, but occasionally he "made sicker" by putting his name upon them. The Lady Cockburn enjoys, perhaps, a little more fame than it deserves. Fine in colour as it is, and exceptionally sound in condition—for a Reynolds—it is too confused in arrangement, both of line and mass, to give unalloyed pleasure. The three children are piled awkwardly upon their mother, and suggest that Sir Joshua misunderstood his own favourite theory that nature is superior to art. Certainly, such a group may often be seen in a nursery, but there it should be left.

It was in this year 1773 that the Dean of Derry, Dr. Barnard, had his famous collision with Johnson in Leicester Fields, and wrote those verses which I have ventured to print beside the other two rhymed characters of Sir Joshua, by Goldsmith and Mrs. Thrale, opposite the first page of this volume. The year was one of much dining out. The pocket-book notes engagements with all the painter's old friends and with a few new ones, the most remarkable of the latter, perhaps, being Lord Bute. Lord Shelburne, Lord Carlisle, Sir Thomas Mills, Lord Palmerston, the Duke of Marlborough, are among his hosts, also Lord Carysfort, whom he visited at Elton, in Northamptonshire, where the walls are still covered with fine examples of his art.

The Exhibition of the year 1774 was a great one for the President. He sent thirteen pictures; the Duchess of Gloucester;‡ her daughter, the Princess Sophia Matilda;§ the "Ladies adorning a Term of Hymen"; Mrs. Tollemache as Miranda;|| Lady Cockburn and her children; Earl of Bellamont; Dr.

* The portrait of Lord Bellamont is now in the National Gallery, Dublin; that of the Countess belongs to Lord Tweedmouth.

† In the possession of the family.

‡ In Buckingham Palace.

§ In Windsor Castle.

|| Now in the collection of Lord Iveagh.

Beattie; Bishop Newton;* Barette (head);† Lord Edgcumbe (whole length);‡ a whole length of "a Lady"; and one of "a Gentleman"; and an "Infant Jupiter." The pocket-book is missing, so that we can only guess how work went in the studio during the twelve months, from his ledger and from the pictures sent to the Academy in 1775. These were three whole lengths of ladies, Countess of Dysart, for one,§ Lord Ferrers,|| Mrs. Sheridan as St. Cecilia,¶ Dr. Robinson,** the children of the Duke of Rutland,†† the Duke of Leinster,‡‡ the Duchess of Gordon,§§ a Gentleman, and "A Beggar Boy and His Sister."||| Most of the work on these pictures must have been done in 1774, which in other ways was not one of Sir Joshua's most eventful years. He probably remembered it afterwards as the year of his first introduction to Hannah More and of Gainsborough's establishment in London. Hannah was a close friend of the Gwatkins, through whom no doubt she was introduced to the family in Leicester Fields. Her description of her first appearance there, of Sir Joshua's kindness, and of the apparition of Johnson, with the famous macaw perched upon his shoulder, has a touch of Boswell's vivacity.

Gainsborough arrived in London shortly after the Exhibition closed. Reynolds called upon him, and we are told that his call was never returned. Leslie adds that for several years there was no intercourse between them, but so far as I can discover, he has no authority for such a sweeping assertion. Gainsborough and Reynolds had many intimate friends in common. Not a few sitters passed backwards and forwards between the studio in Leicester Fields and that in Pall Mall, and if the coldness had been so marked as Leslie makes out we should have heard more about it from them. Leslie, who tests evidence by its agreement or disagreement with his own cherished view of Sir Joshua's character, is particularly unfair to Gainsborough whenever there is any question of comparison. He talks of him as feeling it hopeless to contend with Reynolds in the force of his effects, and so adopting a system of chiaroscuro less ideal—whatever that may mean—than that of his great

* Now in Lambeth Palace. † The property of the Earl of Ilchester. ‡ At Mount Edgcumbe.

§ At Ham House.

|| Now belongs to the Marquess Townshend.

¶ At Waddesdon.

** Belongs to Sir Gerald Robinson, Bart., Rokeby Hall, Co. Louth.

†† Not traceable.

‡‡ At Carton, Co. Kildare.

§§ In the collection of the Duke of Richmond.

||| Possibly the Boy with Cabbage-nets in Mr. Alexander Henderson's collection.

rival. "He never," he goes on to say, "could have painted in the manner of Reynolds without being below him; but by painting in a manner very different he was often equal to him; and his finest works rise much above the inferior works of Sir Joshua." We hear a good deal of the worthlessness of non-professional opinions on painting, but I doubt whether any hack critic ever wrote a more foolish sentence than that. Gainsborough's art is infinitely more spontaneous and inevitable than Sir Joshua's. While the President was too often controlling his imagination into echoes of the past, Gainsborough was realising visions which had no external suggestors beyond a glance backwards, now and then, to the distinction of Van Dyck.

The year 1775 is memorable in Sir Joshua's life for his introduction to Eliza Sheridan, of whom he was to paint more than one exquisite portrait; for his renewed acquaintance with Georgiana Spencer, now Duchess of Devonshire, whom he had painted as a child of six, and was yet to show to the world as a young wife and happy mother; and for his quarrel with Hone, over the picture in which the latter had combined a portrait of the President with a nude figure identified by brother academicians as Miss Angelica Kauffmann. The year also witnessed the outbreak of hostilities with the American colonies, disturbing the serenity of Sir Joshua's social horizon, and introducing an element of discord into the convivialities of his many clubs. And yet to these twelve months belong several of the most vivid pictures of the society he moved in, painted by Boswell, Dr. Campbell, and others. It was on the 27th of March that Drury Lane saw that benefit of Mrs. Abington to which Sir Joshua brought a contingent of forty wits, and where Johnson sat in the seat behind Boswell, "wrapped in a grave abstraction," and seeming "quite a cloud amidst all the sunshine of glitter and gaiety," but gave an opportunity for the amusing cross-examination which took place four days later, when "one of the company"—Boswell himself, of course—at a tavern supper, asked, "Why, sir, did you go to Mrs. Abington's benefit? Did you see?" JOHNSON: "No, sir." "Did you hear?" JOHNSON: "No, sir." "Why then, sir, did you go?" JOHNSON: "Because, sir, she is a favourite of the public; and when the public cares the thousandth part for you that it does for her, I will go to your benefit too." A week later occurred the famous dinner at the Club, with Fox in the chair, when Johnson growled to himself about bears, and startled the company with his

famous apophthegm, "Patriotism is the last refuge of a scoundrel." A fortnight later again, Reynolds, Johnson, and Boswell made that expedition to Owen Cambridge's, at Richmond, to which Boswell devotes so many vivacious pages, and Johnson calls up the diverting image of himself as a public singer.

The pocket-book for 1776 is missing, and we have to depend for the routine of Sir Joshua's employments on the side lights of Boswell, Hannah More's letters, the Academy catalogue, &c. Twelve pictures were sent to the Academy: the Duchess of Devonshire (the Althorp full length), Mrs. Lloyd (full length, cutting her name on a tree),* Lord Althorp (full length),† Lord Temple, called by Walpole the finest portrait Reynolds ever painted,‡ Mrs. Montagu (half length),§ Master Crewe, as Henry VIII||; the Duke of Devonshire (three-quarters length)¶; David Garrick (the Thrale picture; a half length, with the thumbs together)**; Master Herbert, as Bacchus††; Omiah (full length)‡‡; the Infant Daniel§§; and the young St. John.||

From this list it will be seen that Reynolds seldom did more for the glory of the Exhibition than in 1776. In conception, at least, few of his whole length portraits of ladies excel the Duchess of Devonshire; in animation, he seldom equalled the Garrick; while for prompt felicity in the realisation of a boyish individuality, the Master Crewe must, I think, be put at the head of his portraits of children. Among other pictures worked on, at least, if not begun or finished in this year, were the full lengths of the Duke of Dorset, Sir Richard and Lady Worsley, Lady Melbourne, Lady Frances Marsham, and Mrs. Weyland, the half lengths of Sir Charles Davers, Lady Tyrconnel and Lord Mount Stewart, and about thirty others. It was an active year—sitters were numerous and the time given to subjects pictures correspondingly meagre. Only three are referred to in the ledger, the "Samuel," the "St. John," and a "Boy with a drawing in his hand." In other ways 1776 was an epoch in Sir Joshua's career. It was the year of Garrick's farewell to the stage and, practically, of the first appearance of

* Now the property of Lord Rothschild.

† Now the property of the Earl Temple.

‡ At Crewe Hall.

§ In the Lansdowne collection.

|| At Castle Howard

¶ There are two examples of this, one at Belvoir, the other at Wynnstay.

† Now at Althorp.

§ The property of the Marquess of Winchester.

¶ At Crewe Hall.

†† At Highclere.

‡‡ At Knole.



MRS. HARDINGE

From T. Watson's Mezzotint, after the Picture in the possession of the Marquess of Clanricarde



Sarah Siddons upon it.* It was the year, too, of Gibbon's *début* as a historian, and, as we have already seen, of Northcote's departure from the master's house, to set up for himself, an event which probably left a less distinct impression on Sir Joshua's memory than his own election into the Academy of Florence and his recognition of the honour by the despatch of his autograph portrait to the famous collection in the Uffizi.† Of his social engagements at this time we know less than usual. Hannah More mentions a dinner, in February, at which he entertained herself and her sister, and describes what an embarrassment his deafness was in a large party. It was in June or July that the dinner took place in Leicester Fields at which Johnson's epitaph on Goldsmith was discussed, and the round robin protesting against the "obscurity of a learned language" concocted by Dean Barnard. Tom Taylor, with his usual liberality of conjecture, assumes that Reynolds made one of the crowd in Westminster Hall on the 15th of April, when Elizabeth Chudleigh, alias Duchess of Kingston, was put upon her trial before her peers for bigamy. Seeing what Sir Joshua's habits were, it is likely enough that he was among those who gave way to what it is now the fashion to call a morbid curiosity, especially as he had painted the lady in her youth when she was the beauty of his own native district.‡ There is no evidence, however, that he did so. With 1777 we get upon surer ground. The pocket-book is extant to help us, and to show that busy as he was in the studio, he yet found time for even more than his usual social recreations. Dinner engagements are entered almost nightly. Among his hosts we find the Dukes of Bedford and Marlborough, Lords Edgcumbe, Palmerston, Upper Ossory, Carysfort, Lucan, Aylesford, Mulgrave and Shelburne; George Colman, Garrick, Cumberland, Banks, Sir Thomas Mills, Langton Beauclerc, Gibbon, Sheridan and Boswell; Mrs. Ord, Mrs. Vesey, Mrs. Montagu, Mrs. Walsingham, Mrs. Boscawen and Mrs. Cholmondeley; the intervals being filled in with the symposia at his various clubs, and with his support of Sheridan in his new venture at Drury Lane.

* Strictly speaking, her *début* belongs to 1775, for it was on the 29th of December in that year that she made her bow as Portia.

† Reynolds has left a note of the method used in this portrait. "My own (portrait), Florence: upon raw cloth, cera solamente." The picture is in excellent condition.

‡ She was the daughter of Colonel Chudleigh, of Cornwood, near Plymouth.

"Flood, the great Irish orator, who had recently abandoned opposition for office, is Sir Joshua's guest during the visit he paid to London in January, introduced to the President, doubtless, by their mutual friend Lord Charlemont, or perhaps by Hely Hutchinson, who never failed when in town to visit Sir Joshua. Another Irish guest was Jephson, Master of the Horse to the Lord Lieutenant, with his laurels as the author of *Braganza* still fresh, and soliciting the interest of Garrick for the new tragedy, *Vitellia*. There is a Sunday engagement with Gibbon, not yet a Lord of Trade, but a pleasure-loving, self-indulgent, though neither idle nor unobservant, man about town, with a seat in the Commons for Liskeard, member of all the clubs from Almack's to the Turk's Head, welcomed in the best society, literary, political, and fashionable, and drinking in with delight the incense of praise and success. The first volume of his history had appeared in 1776. It was just at this time that he was gossiping gaily to Holroyd: 'Town fills, and we are mighty agreeable—last year, on the Queen's birthday, Sir G. Warren had his diamond star cut off his coat; this day the same accident happened to him again with another star . . . !' Sir Joshua might condole with Sir George (whom he knew, and both of whose beautiful wives he painted); for had he not lost his gold laced hat and watch at the installation of the Knights of the Garter only a little before?' " *

The painter and the historian sometimes played together, for on March 11 in this year's pocket-book there is an entry for dinner and the masquerade with Gibbon. As for Sheridan, Sir Joshua never fails at Drury Lane on the production of a new piece, and it is significant that the night he chooses is now generally the third, when the profits go to the author. In February he sees the *Trip to Scarborough*, Sheridan's toned-down version of Vanbrugh's *Relapse*, and in May he enjoys the young dramatist's triumph in the *School for Scandal*. In the former his old friend, Mrs. Abington, was the Miss Hoyden, while another lady, whose features he was to help in immortalising, Mrs. "Perdita" Robinson, exhibited, appropriately enough, endangered virtue in Amanda. The Academy contained thirteen pictures by Sir Joshua. They were full lengths of Lady Frances Marham,† Lady Derby,‡ Lady Bampfylde,§ a group of Francis, Duke of Bedford, Lords John

* Leslie and Taylor.

† Lady Frances Wyndham, daughter of the Earl of Egremont; she was afterwards Countess of Romney. The picture now belongs to Lord Burton.

‡ Lady Elizabeth Hamilton, daughter of James, sixth Duke of Hamilton, and Elizabeth Gunning. The picture is said to have been destroyed by her husband.

§ Daughter of Admiral Sir John Moore, K.C.B. The picture passed from the collection of Lord Poltmore into that of Mr. Alfred de Rothschild.

and William Russell, and their cousin, Miss Vernon,* Lady Caroline Montagu Scott,† "a Lady," "a Clergyman,"‡ "a Lady and Child,"§ "a Gentleman," "a Child Asleep,"|| "The Fortune Teller,"¶ "a Young Nobleman," and "a Reading Boy."**

In 1777 Sir Joshua's chief occupation in the studio was with the famous groups for the Dilettanti Society. The pictures are so well known—they were for some years in the National Gallery—that they need no description here.†† Many sittings for them are entered in 1777; the pocket-book for 1778 is missing, but one sitting occurs as late as February, 1779. Soon after the pictures were painted they began to cause anxiety, and in the early years of the present century many reports on their state were made to the Dilettanti. In 1805 the paint was scaling off in many places, but nothing heroic seems to have been done until 1820, when they were doctored by Bigg, R.A., at considerable expense. The measures taken seem to have been effectual, for both groups are now in fair condition for Sir Joshua's. In the painter's *œuvre* they are remarkable chiefly for the success, or rather want of non-success, with which he has combined so many figures on comparatively small canvases.

* See Graves and Cronin for notes on this picture.

† Daughter of Charles, fourth Duke of Buccleuch. The picture is at Dalkeith.

‡ The "Dr. Warton," now in the University Gallery, Oxford.

§ Lady Elizabeth Herbert and her son, now at Highclere. See Graves and Cronin for an interesting note on this picture.

|| Cupid sleeping in the Clouds; the picture is at Highclere.

¶ Two of the Marlborough children; now in the collection of Sir Charles Tennant, Bart.

** Now in the possession of Lord Normanton, at Somerley. L. and T. have a misleading note on this picture. In a letter to Lord Ossory (December 17, 1776), Walpole mentions two of this year's pictures: "I have seen the picture of 'St. George' (the Bedford family group), and approve the Duke of Bedford's head and the exact likeness of Miss Vernon; but the attitude is mean and foolish, and expresses only silly wonderment. Best of all—delicious—is a picture of a little girl of the Duke of Buccleuch, who is overlaid with a long cloak, bonnet, and muff, in the midst of the snow, and is perishing, blue and red with cold, but looks so smiling and good-humoured that one longs to catch her up in one's arms, and kiss her till she is in a sweat and squalls." Miss Vernon was soon afterwards betrothed to the Earl of Warwick, when Walpole writes to Lady Ossory (June 10, 1777), "Does not Miss Vernon think it would have been more historic to have drawn her accompanying Earl Guy, when he slew the Dun Cow, than St. George killing the Dragon?"

†† The first group consists of Constantine, second Lord Mulgrave; Thomas, afterwards Lord, Dundas; Kenneth, Earl of Seaforth; Hon. Charles Greville; Charles Crowle; Lord Carmarthen, afterwards fifth Duke of Leeds; and Joseph, afterwards Sir Joseph, Banks. The second group contains Sir Watkin Williams Wynn, Bart.; John, afterwards Sir John, Taylor, Bart.; Stephen Payne Galwey, Sir William Hamilton, W. Spencer Stanhope, Richard Thompson, and John Lewin Smyth.

As a rule he showed himself quite unfit for such a task, and most of the pictures in which many figures occur—the "Infant Hercules," the "Ugolino," the "Death of Cardinal Beaufort," the "Contenance of Scipio," for instances—are without anything that can be reasonably called design. The Dilettanti groups are artificial, no doubt; we can see easily enough that an effort has been made to give pretty much the same importance to each figure; but there is a pattern, and a fairly agreeable one. The real weak point in their design might have been readily avoided. It is merely, I think, that the canvases are too small. If Reynolds had given his figures a little more elbow room, leaving their mutual relations otherwise unchanged, the result would have been more satisfactory. There was nothing in the Society's condition, so far as I can discover, to prevent this being done.

Leslie has a curious paragraph under the date of 1777. "Politically," he says, "the year must have been a dispiriting one to Reynolds, and all who thought as he did of the American War. The tide of success seemed to be running strong and steadily for the mother country." It is difficult to discover on what grounds he bases this startling assertion. Reynolds, of course, was the friend of Burke, but his acquaintance with Johnson was quite as close. So far as I can find out, he never gave expression, at any time, to such political notions as those on which the opposition to all constraint of our colonies was founded. He had an opinion, and backed it, as to which side had the best prospects of military success, but that gives us no right to assume that he wished for the defeat of the mother-country. Politically he was an opportunist, with a leaning towards the side of Burke and Fox determined by nothing more profound than those social predilections which had brought him acquainted with more Whigs than Tories. Leslie's talk of his "despondency," under the political conditions of the time, seems to be quite unwarranted either by evidence or by what we know of his general character. It is pretty certain that neither the capture of Philadelphia nor the surrender at Saratoga disturbed the even tenour of his life.

The other chief events of the year, for Sir Joshua, were the painting of the great Marlborough family picture, now at Blenheim, and the election of Sheridan to the Club. To the Blenheim picture, reference will be made presently, when we come to discuss the painter's contributions to the Academy of 1778. As for Sheridan's election, it took place in March, on the initiative of Johnson. The

SHERIDAN'S ELECTION TO THE CLUB

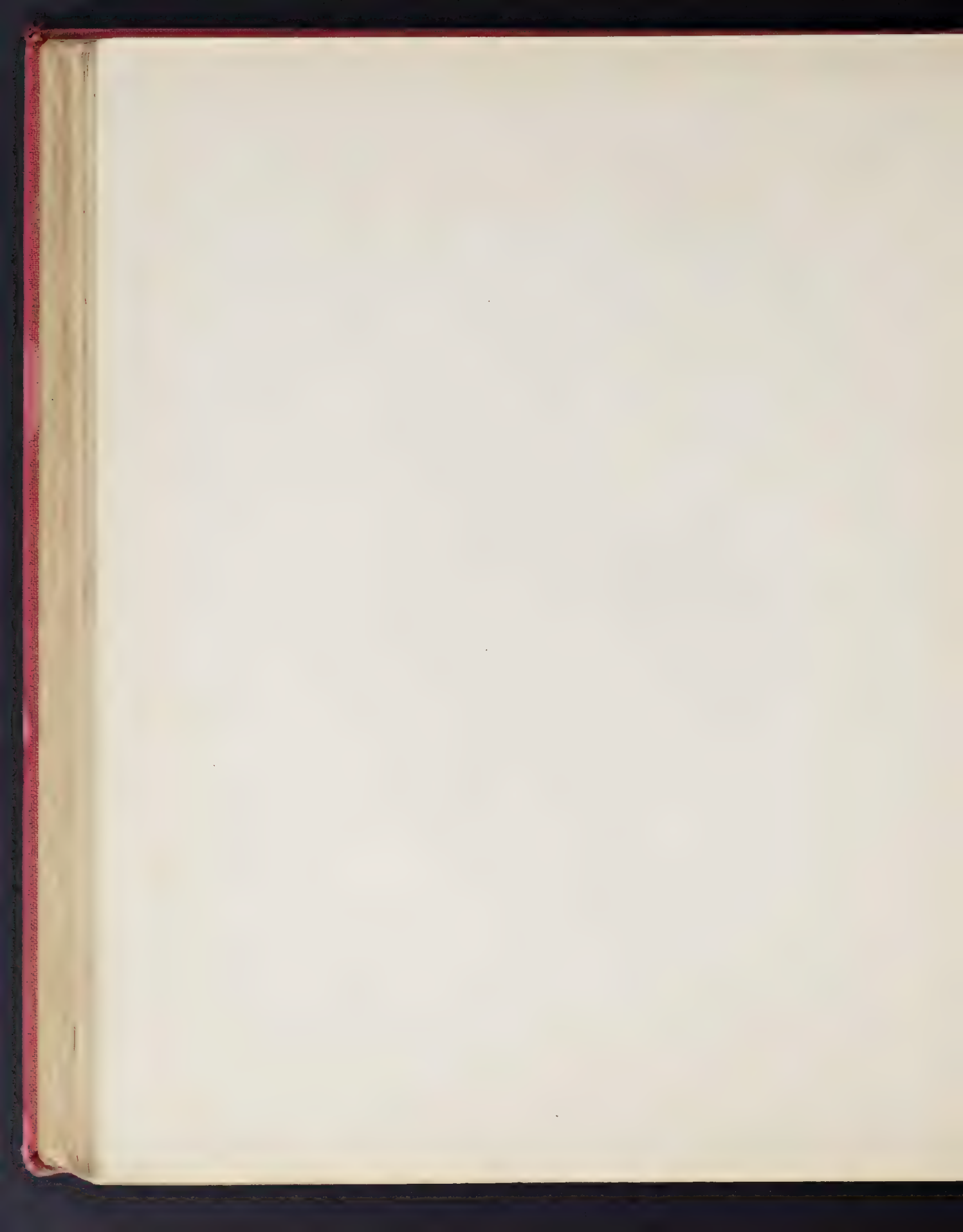
Rivals, the *Duenna*, and the *School for Scandal*, Sheridan's version of Vanbrugh's *Relapse*, had been the latest and least successful only a few days before the election. Probably the *Rivals* and the *Duenna*, Johnson had just read the author. "He who has written," he said, "the two best comedies of the age, surely a considerable man." His delight must have been great when the *School for Scandal* was so signally confirmed, within two months of the election, to be the best comedy since the *School for Scandal* which gave to the British stage its finest comedy since the *School for Scandal* started its great career in May.



Rivals, the *Duenna*, and the *Trip to Scarborough*, Sheridan's version of Vanbrugh's *Relapse*, had already been produced, the latest and least successful only a few days before. By two of them, probably the *Rivals* and the *Duenna*, Johnson had justified his proposal of their author. "He who has written," he said, "the two best comedies of his age, is surely a considerable man." His delight must have been great when his judgment was so signally confirmed, within two months of the election, by that first night which gave to the English stage its finest comedy since Shakespeare. The *School for Scandal* started on its great career in May.



THE AGE OF INNOCENCE.
National Gallery





CHAPTER VI

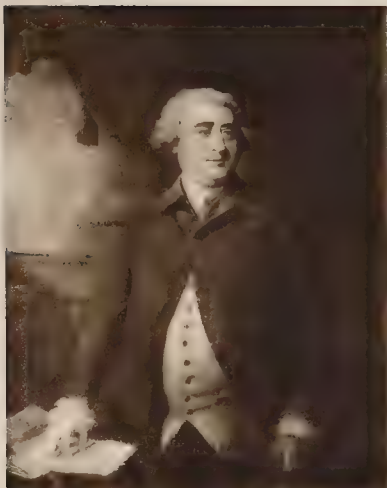


MR JOSHUA only sent four pictures to the exhibition in 1778, a year in which he painted more than it had ever been before. One of these, however, was the Madonna and Child, the last picture he painted; the others were portraits of Lord Bingham, Dean of Christ Church in Oxford,* and whole lengths of John Cawdor,† and of his sister Sarah, afterwards Countess of Invermore.

In the Blenheim group Reynolds scores a triumph for his work has prepared us. Once before, indeed, he had painted several figures together without confusion, in the picture of the Montgomeries, but as

* The picture hangs in the hall at Christ Church, Oxford, in the possession of the Earl of Cawdor.

† In Lord H. Cawdor's collection.



CHARLES JAMES FOX.
By Sir Allan Ramsay.



ADMIRAL KEPPEL.
By Sir Allan Ramsay.

CHAPTER VI

1778—1783



IR JOSHUA only sent four pictures to the Exhibition in 1778, a year in which his brush was less active than it had ever been before. One of his contributions, however, was the Marlborough group mentioned in the last chapter; the others were a half-length of Dr. Markham, Dean of Christ Church and Archbishop of York,* and whole lengths of John Campbell, afterwards Lord Cawdor,† and of his sister Sarah, afterwards Mrs. Wodehouse.‡ In the Blenheim group Reynolds scores a triumph for which nothing in his previous work has prepared us. Once before, indeed, he had brought several figures together without confusion, in the picture of the three Montgomeries, but as

* The picture hangs in the hall at Christ Church. † In the possession of the Earl of Cawdor.

‡ In Lord Hillingdon's collection.

a rule he had shown a strange incapacity to invent an arabesque that was at once coherent and complex. The fact is curious, for not many painters have put more thought into their work than he, or been more fruitful in happy ideas. To some extent reluctance, rather than incapacity, to arrange, may account for the defect. We know that side by side with his respect for the principles of the great style, he had a profound belief in the superiority of nature over art. In the "Lady Cockburn," for instance, and the "Lady Smith," he probably fell into confusion through a mistaken idea that a swarm of children, crawling over their mother, would look as fascinating on canvas as they do in a nursery. He forgot that the living charm of the youthful flesh, the free play and kaleidoscopic variation of the childish limbs and contours, would not be there to help him. He forgot, in short, as so many artists have done since, that the greatness of art lies in what it makes and not in what it suggests. Great art is suggestive accidentally, it must not depend upon suggestion. Its business is to create, and its creations should be as complete and self-contained as those of nature. Some critics, Northcote among them, have quoted the Marlborough Family as a proof that "Reynolds could not manage a crowded composition." To me it seems the only exception to the truth of that dictum, for "The Ladies Decorating a Term of Hymen," the "Waldegrave Sisters," and one or two others in which three figures are happily combined, cannot be called crowded. Even as it is now, with its division by light and shadow obscured by the degradation of the tones, it falls into an agreeable pattern both in depth and elevation—if I may borrow a term from architecture. The scheme, no doubt, is artificial. The Duchess stands in the centre, and forms an apex to a pyramid of which the Duke and his heir, on her right, and her two elder daughters, on her left, supply the slopes. The young children in the foreground contrast happily with their elders by the irresponsibility of their action, while they produce that sense of composition in space on which Mr. Berenson insists so curiously in his estimate of Raphael. The background, with its statue of Mars, is well conceived. It was not always as it is now, for Sir Joshua partly repainted it after it had left Somerset House for Blenheim. The other pictures of the year are all among Sir Joshua's successes, especially the half-length of Dr. Markham, in his robes. For simple dignity combined with such pictorial merits as breadth of execution and general warmth of tone and colour, it



LAVINIA, COUNTESS SPENCER

Earl Spencer, K.G.



holds its own with any portrait he ever painted. Among this year's sitters was Johnson,* who writes to Mrs. Thrale (15th October): "I have sat twice to Sir Joshua, and he seems to like his own performance. He has projected another, in which I am to be busy; but we can think on it at leisure"; and again (31st October): "Sir Joshua has finished my picture, and it seems to please everybody; but I shall wait to see how it pleases you." Other sitters were Edmund Malone, now become one of Sir Joshua's intimates, Lord Lucan, the Parker children, Lady Beaumont, Lord Broome, Mrs. Payne Gallwey and child, Lord Vaughan, Mr. Bampfylde, and Mr. and Mrs. Huddesford. Huddesford was a son of the President of Trinity, Oxford, and a former pupil of Reynolds himself. He had become known as a sort of Peter Pindar, and had this year published a poem on the soldiering fever of the time, called "Warley, a Satire." It was dedicated to Sir Joshua, who, curiously enough, had just finished his fine portrait of Lady Worsley in that uniform of the Hants Militia which she had been displaying at Warley Camp, as the livery of a husband who was to divorce her not long afterwards.

Outside the studio the chief event of the year for Sir Joshua was probably the publication of *Evelina* and his introduction to its author. The novel appeared at the end of January, but it was not until September that Reynolds and his two nieces encountered Miss Burney at Streatham. The painter had read the book, sacrificing a night's sleep to get to the end, and had told Mrs. Thrale that he would give fifty pounds to meet the then anonymous author. His importance in the lady's eyes is proved by the entry in her diary, "He (Sir Joshua) several times spoke to me, though he did not make love." Mrs. Thrale had already hinted to "Little Burney" that Reynolds would make a desirable husband. The two were soon intimate friends, and the glimpses we catch of the painter in the lady's diary are invariably pleasant. In this same year, on the 3rd of April, Sir Joshua formed one of a dinner party (at the Club?), when the talk was more than usually good, and even more than usually well reported by Boswell.

* I have had to abandon the attempt to connect the various existing portraits of Johnson by Sir Joshua with the entries in the pocket-books and ledger. Judging by internal evidence, I should say that the Streatham picture (the one now in the National Gallery) was painted at about this time, but there seems to be no doubt that its real date is 1772.

Burke says: "I have been looking at this famous antique marble dog of Mr. Jennings, valued at a thousand guineas, said to be Alcibiades' dog." Johnson: "His tail, then, must be docked. That was the mark of Alcibiades' dog." "A thousand guineas!" cries Burke. "The representation of no animal whatever is worth so much. At this rate a dead dog would indeed be better than a living lion."

Johnson, who is debited with such perverse views on art, answers:

"Sir, it is not the worth of the thing, but of the skill in forming it, which is so highly estimated. Everything that enlarges the sphere of human powers, that shows man he can do what he thought he could not do, is valuable. The first man who balanced a straw upon his nose; Johnson, who rode upon three horses at a time; in short, all such men deserved the applause of mankind, not on account of the use of what they did, but of the dexterity which they exhibited."

In the next passage the *roles* are reversed: it is Burke who hits upon at least a partial truth, and Johnson, Boswell, and Reynolds who contest it.

E. (Burke): "We hear prodigious complaints at present of emigration. I am convinced that emigration makes a country more populous." J. (Reynolds): "That sounds very much like a paradox." Burke: "Exportation of men, like exportation of all other commodities, makes more be produced." Johnson: "But there would be more people were there not emigration, provided there were food for more." Burke: "No; leave a few breeders, and you'll have more people than if there were no emigration." Johnson: "Nay, Sir, it is plain there will be more people if there are more breeders. Thirty cows in good pasture will produce more calves than ten cows, provided they have good bulls." Burke: "There are bulls enough in Ireland." Johnson (smiling): "So, Sir, I should think from your argument."* . . . Burke: "From the experience I have had—and I have had a great deal—I have learnt to think *better* of mankind." Johnson: "From my experience I have found them worse in commercial dealings, more disposed to cheat than I had any notion of; but more disposed to do one another good than I had conceived." Reynolds: "Less just and more beneficent."

Six days later Sir Joshua had a dinner and party afterwards at his own house. The guests at dinner were Gibbon, Owen Cambridge, Bennet Langton, Allan Ramsay, Boswell, and the Bishop of St. Asaph. The classics governed the talk. Boswell's report is sprinkled as freely with the dead languages as a parliamentary speech a century ago. The "rich assemblage" which awaited the diners in the drawing-room included Garrick, Dr. Percy, Dr. Burney, Mrs. Cholmondeley, Miss Hannah More, and Mr. Harris of Salisbury. Boswell "gets into a corner with Johnson, Garrick, and Harris," and so our

* It is a pity that Burke could not quote the modern game preserver's experience.

further knowledge of the evening is limited to this quartet. A fortnight later, on the 25th of April, Sir Joshua entertained again, the company including Johnson, Boswell, Dr. Musgrave, the editor of *Euripides*, Leland, the son of the Irish antiquarian, Mrs. Cholmondeley, Miss Reynolds and other ladies. A discussion arose as to how a man should reply to an author asking a serious opinion on his own work, and advice whether to publish or not. Reynolds makes the sound answer:

"You must, upon such an occasion, have two judgments; one as to the real value of the work, the other as to what may please the general taste of the time."

Johnson's answer is one of our documents for the eighteenth century.

"But you can be *sure* of neither; and therefore I should scruple much to give a suppressive vote. Both Goldsmith's comedies were once refused; his first by Garrick his second by Colman, who was prevailed on at last, by much solicitation, nay, a kind of force, to bring it on. His 'Vicar of Wakefield' I myself did not think would have much success. It was written, and sold to a bookseller, before his 'Traveller,' but published after—so little expectation had the bookseller from it. Had it been sold after 'The Traveller,' he might have had twice as much money for it, though sixty guineas was no mean price. The bookseller had the advantage of Goldsmith's reputation from the 'Traveller' in the sale, though Goldsmith had it not in selling the Copy."

In the drawing-room again they find "a considerable increase of company," and Johnson propounds his excellent rule for a man's talking of himself, that he should only assert simple facts, such as can be tested with the yard measure. It was a few days later, on April 28th, that the dinner with Paoli took place, when Johnson took up his club to Reynolds over the question of wine.

"Boswell," said Johnson, "is a bolder combatant than Sir Joshua; he argues for wine without the help of wine,* but Sir Joshua with it." Reynolds: "But to please one's company is a strong motive." Johnson (who from drinking only water supposed everybody who drank wine to be elevated): "I won't argue any more with you, Sir. You are too far gone." Reynolds: "I should have thought so, indeed, Sir, had I made such a speech as you have now done." Johnson (drawing himself in, and, I really thought, blushing): "Nay, don't be angry. I did not mean to offend you."

Four days afterwards Sir Joshua gave the dinner to a large company, including "Ursa Major" and his leader, at which "there were several people

* It was during his teetotal experiment.

by no means of the Johnsonian school," with the result that the Doctor turned upon poor Boswell and so rent him that it took a week to heal the wounds.

Sir Joshua's idea of Johnson need not, however, be taken at second hand. He wrote two imaginary dialogues which portray the "great Cham of literature" quite as vividly as his pictures. In the shorter and better of the two, Johnson's antagonist is Reynolds himself.*

"REYNOLDS.—Let me alone, I'll bring him out.

[*Aside.*

"I have been thinking, Dr. Johnson, this morning, on a matter that has puzzled me very much; it is a subject that I daresay has often passed in your thoughts, and though *I* cannot, I daresay *you* have made up your mind upon it.

"JOHNSON.—Tilly fally! what is all this preparation? what is all this weighty matter?

"R.—Why, it is a very weighty matter. The subject I have been thinking upon is Predestination and Free Will, two things I cannot reconcile together for the life of me; in my opinion, Dr. Johnson, free will and foreknowledge cannot be reconciled.

"J.—Sir, it is not of very great importance what your opinion is upon such a question.

"R.—But I meant only, Dr. J., to know your opinion.

"J.—No, Sir, you meant no such thing; you meant only to show these gentlemen that you are not the man they took you to be, but that you think of high matters sometimes, and that you may have the credit of having it said that you held an argument with Sam Johnson on predestination and free will—a subject of that magnitude as to have engaged the attention of the world, to have perplexed the wisdom of man for these two thousand years; a subject on which the fallen angels, who *had yet not lost all their original brightness*, find themselves *in wandering mazes lost*. That such a subject could be discussed in the levity of convivial conversation, is a degree of absurdity beyond what is easily conceivable.

"R.—It is so, as you say, to be sure; I talked once to our friend Garrick upon this subject, but I remember we could make nothing of it.

"J.—O, noble pair!

"R.—Garrick was a clever fellow, Dr. J.; Garrick, take him altogether, was certainly a very great man.

* They were first printed, privately, by Lady Thomond, in 1816. They were first published in Croker's "Boswell" (1835). Lady Thomond sent a copy to Hannah More, who in writing her thanks says "— Dear Sir Joshua, even with *his* inimitable pencil, never drew more interesting, more resembling portraits: I hear them all speak, I see every action, every gesture which accompanied every word. I hear the deep-toned and indignant accents of our friend Johnson; I hear the affected periods of Gibbon; the natural, the easy, the friendly, the elegant language, the polished sarcasm, softened with the sweet temper, of Sir Joshua." This letter is dated 15th March, 1820.



EMMA AND ELIZABETH CREWE

Edw. A. Crewe



"J.—Garrick, Sir, may be a great man in your opinion, as far as I know, but he was not so in mine; little things are great to little men.

"R.—I have heard you say, Dr. Johnson—

"J.—Sir, you never heard me say that David Garrick was a great man; you may have heard me say that Garrick was a good repeater—of other men's words—words put into his mouth by other men; this makes but a faint approach towards being a great man.

"R.—But take Garrick upon the whole, now, in regard to conversation—

"J.—Well, Sir, in regard to conversation: I never discovered in the conversation of David Garrick any intellectual energy, any wide grasp of thought, and extensive comprehension of mind, or that he possessed any of those powers to which *great* could with any degree of propriety be applied.

"R.—But still—

"J.—Hold, Sir, I have not done. There are, to be sure, in the laxity of colloquial speech, various kinds of greatness; a man may be a great tobacconist, a man may be a great painter, he may be likewise a great mimic; now, you may be the one and Garrick the other, and yet neither of you be great men.

"R.—But, Dr. Johnson—

"J.—Hold, Sir! I have often lamented how dangerous it is to investigate and discriminate character to men who have no discriminative powers.

"R.—But Garrick, as a companion, I heard you say—no longer ago than last Wednesday, at Mrs. Thrale's table—

"J.—You tease me, Sir. Whatever you may have heard me say, no longer ago than last Wednesday, at Mrs. Thrale's table, I tell you I do not say so now; besides, as I said before, you may not have understood me, you misapprehended me, you may not have heard me.

"R.—I am very sure I heard you.

"J.—Besides, besides Sir, besides—do you not know—are you so ignorant as not to know—that it is the highest degree of rudeness to quote a man against himself?

"R.—But if you differ from yourself, and give one opinion to-day—

"J.—Have done, Sir; the company, you see, are tired, as well as myself."

The second dialogue exhibits Johnson on the other tack. Gibbon has been belittling Garrick, and the Doctor takes up the defence of his property.

"JOHNSON.—No, Sir; Garrick's fame was prodigious, not only in England, but over all Europe. Even in Russia I have been told he was a proverb; when any one had repeated well, he was called a second Garrick.

"GIBBON.—I think he had full as much reputation as he deserved.

"J.—I do not pretend to know, Sir, what your meaning may be, by saying he had as much reputation as he deserved; he deserved much and he had much.

"G.—Why, surely, Dr. Johnson, his merit was in small things only; he had none of those qualities which make a real great man.

"J.—Sir, I as little understand what your meaning may be, when you speak of the qualities that make a great man; it is a vague term. Garrick was no common man; a man above the common size of men may surely, without any great impropriety, be called a great man. In my opinion he has very reasonably fulfilled the prophecy which he once reminded me of having made to his mother, when she asked me how little David went on at school, that I should say to her he would come to be hanged, or come to be a great man. No, Sir, it is undoubtedly true that the same qualities, united with virtue or with vice, make a hero or a rogue, a great general or a highwayman. Now, Garrick, we are sure, was never hanged, and in regard to being a great man, you must take the whole man together. It must be considered in how many things Garrick excelled in which every man desires to excel; setting aside his excellence as an actor, in which he is acknowledged to be unrivalled, as a man, as a poet, as a convivial companion, you will find but few his equals, and none his superior. As a man, he was kind, friendly, benevolent, and generous.

"G.—Of Garrick's generosity I never heard; I understood his character to be totally the reverse, and that he was reckoned to have loved money.

"J.—That he loved money nobody will dispute; who does not? but if you mean, by loving money, that he was parsimonious to a fault, Sir, you have been misinformed. To Foote and such scoundrels, who circulated those reports, to such profligate spend-thrifts; prudence is meanness, and economy is avarice. That Garrick in early youth was brought up in strict habits of economy I believe, and that they were necessary I have heard from himself; to suppose that Garrick might inadvertently act from this habit, and be saving in small things, can be no wonder; but let it be remembered at the same time that, if he was frugal from habit, he was liberal from principle; that when he acted from reflection he did what his fortune enabled him to do, and what was expected from such a fortune. I remember no instance of David's parsimony but once, when he stopped Mrs. Woffington from replenishing the teapot; it was already, he said, as red as blood; and this instance is doubtful, and happened many years ago. In the latter part of his life I observed no blameable parsimony in David; his table was elegant and even splendid; his house, both in town and country, his equipage, and I think all his habits of life, were such as might be expected from a man who had acquired great riches. In regard to his generosity, which you seem to question, I shall only say there is no man to whom I would apply, with more confidence of success, for the loan of two hundred pounds to assist a common friend, than to David, and this, too, with very little, if any, probability of its being repaid.

"G.—You were going to say something of him as a writer. You don't rate him very high as a poet?

"J.—Sir, a man may be a respectable poet without being a Homer, as a man may be a good player without being a Garrick. In the lighter kinds of poetry, in the appendages of the drama, he was, if not the first, in the very first class. He had

a readiness and facility, a dexterity of mind, that appeared extraordinary even to men of experience, and who are not apt to wonder from ignorance. Writing prologues, epilogues, and epigrams he said he considered as his trade, and he was, what a man should be, always and at all times ready at his trade. He required two hours for a prologue or epilogue, and five minutes for an epigram. Once at Burke's table the company proposed a subject, and Garrick finished his epigram within the time; the same experiment was repeated in the garden, with the same success.

"G.—Garrick had some flippancy of parts, to be sure, and was brisk and lively in company, and by the help of mimicry and story-telling made himself a pleasant companion; but here the whole world gave the superiority to Foote, and Garrick himself seems to have felt as if his genius was rebuked by the superior powers of Foote. It has been often observed that Garrick never dared to enter into competition with him, but was content to act an under part to bring Foote out.

"J.—That this conduct of Garrick's might be interpreted by the gross minds of Foote and his friends as if he was afraid to encounter him, I can easily imagine. Of the actual superiority of Garrick over Foote, this conduct is an instance; he disdained entering into competition with such a fellow, and made him the buffoon of the company—or, as you say, brought him out. And what was at last brought out but coarse jests and vulgar merriment, indecency and impiety, a relation of events which, upon the face of them, could never have happened, characters grossly conceived and coarsely represented? Foote was even no mimic; he went out of himself, it is true, but without going into another man; he was excelled by Garrick even in this, which is considered as Foote's greatest excellence. Garrick, besides his exact imitation of the voice and gesture of his original, to a degree of refinement of which Foote had no conception, exhibited the mind and mode of thinking of the person imitated. Besides, Garrick confined his powers within the limits of decency; he had a character to preserve, Foote had none. By Foote's buffoonery and broad-faced merriment, private friendship, public decency, and everything estimable among men, were trod underfoot. We all know the difference of their reception in the world. No man, however high in rank or literature, but was proud to know Garrick, and was glad to have him at his table; no man ever considered or treated Garrick as a player; he may be said to have stepped out of his own rank into a higher, and by raising himself he raised the rank of his profession. At a convivial table, his exhilarating powers were unrivalled; he was lively, entertaining, quick in discerning the ridicule of life, and as ready in representing it; and on graver subjects there were few topics in which he could not bear his part. It is injurious to the character of Garrick to be named in the same breath as Foote. That Foote was admitted sometimes in good company (to do the man what credit I can) I will allow, but then it was merely to play tricks; Foote's merriment was that of a buffoon, and Garrick's that of a gentleman.

"G.—I have been told, on the contrary, that Garrick in company had not the easy manners of a gentleman.

"J.—I don't know what you may have been told, or what your ideas may be of

the manners of gentlemen; Garrick had no vulgarity in his manners; it is true Garrick had not the airiness of a fop, nor did he assume an affected indifference to what was passing; he did not lounge from the table to the window, and from thence to the fire, or, whilst you were addressing your discourses to him, turn from you and talk to your next neighbour, or give any indication that he was tired of his company; if such manners form your ideas of a fine gentleman, Garrick certainly had them not.

"G.—I mean that Garrick was more overawed by the presence of the great, and more obsequious to rank, than Foote, who considered himself as their equal, and treated them with the same familiarity as they treat each other.

"J.—He did so, and what did the fellow get by it? The grossness of his mind prevented him from seeing that this familiarity was merely suffered as they would play with a dog; he got no ground by affecting to call peers by their surnames; the foolish fellow imagined that lowering them was raising himself to their level; this affectation of familiarity with the great, this childish ambition of momentary exaltation obtained by the neglect of those ceremonies which custom has established as barriers between one order of society and another, only showed his folly and meanness; he did not see that by encroaching on others' dignity he put himself in their power, either to be repelled with helpless indignity, or endured by clemency and condescension. Garrick, by paying due respect to rank, respected himself; what he gave was returned, and what was returned he kept for ever; his advancement was on firm ground, he was recognised in public as well as respected in private; and as no man was ever more courted and better received by the public, so no man was ever less spoiled by its flattery. Garrick continued advancing to the last, till he had acquired every advantage that high birth or title could bestow, except the precedence of going into a room, but when he was there he was treated with as much attention as the first man at the table. It is to the credit of Garrick that he never laid any claim to this distinction,—it was as voluntarily allowed as if it had been his birthright. In this, I confess, I looked on David with some degree of envy, not so much for the respect he received, as for the manner of its being acquired; what fell into his lap unsought I have been forced to claim. I began the world by fighting my way. There was something about me that invited insult, or at least a disposition to neglect, and I was equally disposed to repel insult, and to claim attention, and, I fear, continue too much in this disposition now that it is no longer necessary; I receive at present as much favour as I have a right to expect. I am not one of the complainers of the neglect of merit.

"G.—*Your* pretensions, Dr. Johnson, nobody will dispute; I cannot place Garrick on the same footing; your reputation will continue increasing after your death, when Garrick will be totally forgot; you will be for ever considered a classic—

"J.—Enough, Sir, enough! The company would be better pleased to see us quarrel than bandying compliments.

"G.—But you must allow, Dr. Johnson, that Garrick was too much a slave to fame, or rather to the mean ambition of living with the great, terribly afraid of making



NYMPH AND PIPING BOY ("VENUS")

Sir Cuthbert Quilter, Bart., M.P.



himself cheap, even with them; by which he debarred himself of much pleasant society. Employing so much attention and so much management upon such little things implies, I think, a little mind. It was observed by his friend Colman that he never went into company but with a plot how to get out of it; he was every minute called out, and went on, off, or returned, as there was, or was not, a probability of his shining.

"J.—In regard to this mean ambition, as you call it, of living with the great, what was the boast of Pope, and is every man's wish, can be no reproach to Garrick; he who says he despises it, knows he lies; that Garrick husbanded his fame, the fame he had justly acquired, both at the theatre and at the table, is not denied; but where is the blame, either in the one or the other, of leaving as little as he could to chance? Besides, Sir, consider what you have said; you first deny Garrick's pretensions to fame, and then accuse him of too great attention to preserve what he never possessed.

"G.—I don't understand——

"J.—Sir, I can't help that.

"G.—Well, but, Dr. Johnson, you will not vindicate him in his over and above attention to his fame, inordinate desire to exhibit himself to new men, like a coquet ever seeking after new conquests, to the total neglect of old friends and admirers:—

'He threw off his friends like a huntsman his pack;'

always looking out for new game.

"J.—When you quoted the line from Goldsmith, you ought, in fairness, to have given what followed:—

'He knew, when he pleased, he could whistle them back;'

which implies at least that he possessed a power over other men's minds approaching to fascination. But consider, Sir, what is to be done: here is a man whom every other man desired to know. Garrick could not receive and cultivate all, according to each man's conception of his own value—we are all apt enough to consider ourselves as possessing a right to be excepted from the common crowd; besides, Sir, I do not see why that should be imputed to him as a crime which we all so irresistibly feel and practise; we all make a greater exertion in the presence of new men than old acquaintance. It is undoubtedly true that Garrick divided his attention among so many that but little was left to the share of any individual; like the extension and dissipation of water into dew, there was not quantity united sufficiently to quench any man's thirst; but this is the inevitable state of things; Garrick, no more than another man, could unite what, in their natures, are incompatible.

"G.—But Garrick was not only excluded by this means from real friendship, but accused of treating those whom he called friends with insincerity and double dealing.

"J.—Sir, it is not true; his character in that respect is misunderstood; Garrick was, to be sure, very ready in promising, but he intended at the time to fulfil his promise; he intended no deceit; his politeness or his good nature, call it which you

will, made him unwilling to deny; he wanted the courage to say 'No' even to unreasonable demands. This was the great error of his life; by raising expectations which he did not, perhaps could not gratify, he made many enemies; at the same time, it must be remembered that this error proceeded from the same cause which produced many of his virtues. Friendships from warmth of temper too suddenly taken up, and too violent to continue, ended, as they were like to do, in disappointment, his friends became his enemies, and these, having been fostered in his bosom, well knew his sensibility to reproach, and took care that he should be amply supplied with such bitter potions as they were capable of administering; their impotent efforts he ought to have despised, but he felt them, nor did he affect insensibility.

"G.—And that sensibility probably shortened his life.

"J.—No, Sir, he died of a disorder of which you or any other man may die, without being killed by too much sensibility.

"G.—But you will allow, however, that this sensibility, those fine feelings, made him the great actor he was.

"J.—This is all cant, fit only for kitchen wenches and chambermaids; Garrick's trade was to represent passion, not to feel it. Ask Reynolds whether he felt the distress of Count Ugolino when he drew it.

"G.—But surely he feels the passion at the moment he is representing it?

"J.—About as much as Punch feels. That Garrick himself gave in to this foppery of feelings I can easily believe; but he knew at the same time that he lied. He might think it right, as far as I know, to have what fools imagined he ought to have, but it is amazing that anyone should be so ignorant as to think that an actor would risk his reputation by depending on the feelings that shall be excited in the presence of two hundred people, on the repetition of certain words which he has repeated two hundred times before in what actors call their study. No, Sir, Garrick left nothing to chance. Every gesture, every expression of countenance and variation of voice, was settled in his closet before he set his foot upon the stage."

The claim of Reynolds to literary ability rests on these two *jeux d'esprit* with more security than upon his Discourses. They are nervous and to the point, in a way that his more pretentious writings are not; and even if the ideas are entirely those of Johnson, as Malone asserted, Sir Joshua deserves praise for the vivid way in which they are expressed.

This was the year of Garrick's death. He died on the 20th of January, leaving behind him the large fortune, for his day and profession, of £140,000. Five days later he was followed by Sir Joshua's old master, Thomas Hudson. Reynolds and Hudson had kept up their friendship to the end, in spite of the little difficulty which had led to the breaking off of their relations as master and scholar. Hudson had long ago abandoned painting, and had satisfied

his artistic instincts during his later years by adding to the fine collection of drawings by the "old masters" he had inherited from his father-in-law, Jonathan Richardson. The unbroken friendship between the two painters was creditable to them both. A small minded man in Hudson's place would have resented his complete eclipse by his own scholar, while Sir Joshua must at least have understood the workings of a generous soul, or the consciousness of his own triumph would have held him aloof from the man at whose expense it had been chiefly won. Another death which took place this year was that of Dr. Armstrong, the medical poet, who had formed one of Sir Joshua's circle ever since the painter's arrival in London.

To the Exhibition of this year Reynolds sent his picture of the Nativity,* and his three figures of Faith, Hope, and Charity,† for the window in New College Chapel; full lengths of Lady Louisa Manners,‡ Lady Crosbie,§ and a young lady; a three-quarters group of a Lady and Child; Andrew Stuart,|| and a "Portrait of a Gentleman."

Judging from the sketch at Somerley, from the engraving, and from the window in New College, the Nativity was one of Sir Joshua's more successful attempts at elaborate composition. It must, however, have been sadly wanting in sincerity, and in the kind of imagination which enables an artist to combine the probable emotions of the people he is attempting to restore, with the feelings that time, faith, and association have implanted in those to whom he appeals. The single figures of the virtues are much better. In them, indeed, Sir Joshua again touches his highest level as a designer. They were at first intended to be cartoons, in the usual sense of the word, but Reynolds had been so long in the habit of depending on brush and colour alone, that he painted them at once on canvas. "Jervas, the painter on glass," he told Mason, "will have a better original to copy, and I suppose persons hereafter may be found to purchase my paintings."¶

* Burnt at Belvoir Castle, in 1816. A sketch for it is at Somerley.

† At Somerley, in the collection of the Earl of Normanton.

‡ Afterwards Countess of Dysart. The picture is now in the collection of Lord Iveagh.

§ In the collection of Sir Charles Tennant, Bart.

|| A Scottish 'writer,' engaged in the celebrated Douglas filiation case.

¶ The "Nativity" was bought by the Duke of Rutland for £1,200; the seven "Virtues," sold at Lady Thomond's sale in 1821, were bought by Lord Normanton for £5,565; the side pictures to the "Nativity," with portraits of Reynolds himself and the glass painter, Jervas, were acquired after the painter's death, by Lord Fitzwilliam, and are now at Wentworth-Woodhouse.

Mason's fragment on Reynolds has an interesting passage on the painting of these glorified cartoons :—

"When he was employed upon the central part of the window in his famous 'Nativity,' I happened to call on him,* when his painting-room presented me with a very singular and pleasing prospect. Three beautiful young female children, with their hair dishevelled, were placed under a large mirror which hung angularly over their heads, and from the reflection in this he was painting that charming group as angels which surrounded the Holy Infant. He had nearly finished this part of his design, and I hardly recollect ever to have had a greater pleasure than I then had in beholding and comparing beautiful nature, both in its reflection and on the canvas. The effect may be imagined, but it cannot be described. The head of the Virgin in this capital picture was first a profile. I told him it appeared to me so very *Correggiesque* that I feared it would be throughout thought too close an imitation of that master. What I then said, whether justly or not I will not presume to say, had so much weight with him that, when I saw the picture the next time, the head was altered entirely; part of the retiring cheek was brought forward, and, as he told me, he had got Mrs. Sheridan to sit for it to him.

"With the copy Jervas made of this picture he was grievously disappointed. 'I had frequently,' he said to me, 'pleased myself with reflecting, after I had produced what I thought a brilliant effect of light and shadow on my canvas, how greatly that effect would be heightened by the transparency which the painting on glass would be sure to produce. It turned out quite the reverse.' And I must myself own, when I saw the window at Oxford some time before Sir Joshua expressed this sentiment to me, that I had thought precisely as he did. It is true that I saw it when not illuminated by the sun behind it, an advantage which such paintings particularly require; I saw it on a dull morning, whereas, supposing the chapel to stand east and west, a bright evening is the proper time to examine it."†

"The day of opening the Exhibition that year, when this picture was in hand, approached too hastily upon Sir Joshua, who had resolved that it should then make its public appearance. I saw him at work upon it, even the very day before it was to be sent thither; and it grieved me to see him laying loads of colour and varnish upon it, at the same time prognosticating to myself that it would never stand the test of time."

* There is an entry in the pocket-book for the 30th of June, "Children, 2. Mr. Mason."

† I have seen it often, and under all conditions of light; it is never quite satisfactory, and that for a very obvious reason. The success of such a scheme of chiaroscuro depends entirely on the effective contrast of the light parts with the parts in shadow, a contrast easily established on canvas by opposing opaque and reflecting surfaces to transparent and absorbent ones. When the whole of the light has to come through the substance of the picture, it is scarcely possible that the necessary contrast should be obtained. A bright sun streams through both the deepest shadow on which the glass painter can venture and the highest light, and takes all the vigour out of the contrast.



THE VISCOUNTESS CROSBIE

Sir Charles Tennant, Bart.



Whether Mason's prophecy were well-founded or not we can never know, as the picture was burnt at Belvoir in its thirty-eighth year. The "Virtues," at Somerley, are in fair condition.

Socially, 1779 was an average year with Sir Joshua. The dinner engagements entered in his pocket-book are, perhaps, a little less numerous than usual, but they include one or two evenings which Boswell has made famous. One of these was the day after the condemnation of Hackman for the murder of Miss Ray, when Johnson and Topham Beauclerc came to high words over the significance of carrying two pistols. Another was the 24th of the same month, when the discussion ran upon the character of Garrick, and Boswell came as near as he dared to finding fault with his hero, who had said that "Garrick's death had eclipsed the gaiety of nations." On both these occasions Reynolds was present, but he is not recorded as having taken any part in the talk. A sketch of the painter as he seemed to an unsympathetic contemporary, is quoted by Leslie, who calls it "a view of one's hero through the reversed opera glass." Mr. B——y was an Irish ex-commissary who had sat to Reynolds in the old days at Minorca. He speaks of him "as if he had been a carpenter or farrier."

"Did you ever see his 'Nativity'?" asks Mrs. Thrale. "No, madam; but I know his pictures very well. I knew him many years ago, in Minorca; he drew my picture there, and then he knew how to take a moderate price; but now, I vow, ma'am, 'tis scandalous—scandalous, indeed! to pay a fellow here seventy guineas for scratching out a head!"

"Dr. Delap reminds him that he must not run down Sir Joshua, because he is Miss Burney's friend. 'Sir, I don't want to run the man down; I like him well enough in his proper place; he is as decent as any man of that sort I ever knew; but for all that, Sir, his prices are shameful. Why, he would not'—looking at the poor Doctor with an enraged contempt—he would not do *your* head under seventy guineas!' Mrs. Thrale declares that too much could hardly be paid for such a portrait as Mr. Stuart's in the last Exhibition. 'What stuff is this!' exclaims Mr. B——y; 'how can two or three dabs of paint ever be worth such a sum as that?' 'Sir,' says Selwyn, delighting to draw him out, 'you know not how much he is improved since you knew him in Minorca; he is now the finest painter, perhaps, in the world!' Mr. B——y pooh-poohs this, and reiterates he has no objection to the man. 'I have dined in his company two or three times; a very decent man he is, fit to keep company with gentlemen; but, ma'am, what are all your modern dabblers put together to one ancient? Nothing! A set of—not a Rubens among 'em! I vow, ma'am, not a Rubens among 'em!'"

In these days we are apt to forget that to many of Sir Joshua's contem-

poraries, with the stricter notions of social precedence in vogue a century ago, the painter's station in London society must have seemed almost an outrage, especially as it had been won without any kind of pretence, or undue submission to those who were then called "the great." Fond as he was of the best that Society could give, he lived his life in his own way, invited whom he chose to his own table, leaving his guests to shake down among themselves as best they could, and, so far as we can discover, paying little heed to prejudices on the matter of birth and still less to those which had to do with morality. The tradition has come down to us that with all his courtliness and suavity, Reynolds never quite shook off the *bourgeois* manner of his youth, and that to the end of his life something clung about him to show that he had not been born in the rank in which he moved.

The year 1780 saw the transfer of the Exhibition from Pall Mall to the new home of the Academy in Somerset House. The rooms designed for it by Sir William Chambers still exist, on the right-hand side of the arched entrance in the Strand. They consisted of exhibition rooms for drawings and sculpture on the ground floor, a library, antique academy, &c., on the first floor, and two top-lighted picture galleries, one large, the other very small, on the third floor. Some of the rooms were decorated with the pictures by Cipriani and Angelica Kauffmann which have lately been placed in the vestibule at Burlington House. The first exhibition in the new building was a great success. The takings amounted to £3,069, more than twice what they were in the previous year, and many other signs of increasing interest were given. Sir Joshua's contributions to the show were portraits of Lady Beaumont,* Gibbon,† the Earl of Cholmondeley,‡ Lady Worsley, in the Hants Militia uniform,§ Miss Beauclerc (daughter of Topham Beauclerc), as "Una,"¶ and of Prince William Frederick of Gloucester,|| in a Van Dyck dress. He also sent the cartoon for "Justice," in the New College window. To the same exhibition Gainsborough sent fourteen pictures, eight portraits and six landscapes. Among these were some of his finest things, such as

* Probably the picture now at Colcorton.

† Belongs to the Earl of Rosebery.

‡ Not identified.

§ Belongs to the Earl of Harewood.

|| The picture engraved by T. Watson, and also by S. W. Reynolds. The picture belonging to Lord Normanton seems to be an unfinished replica, although it may possibly be the one exhibited in 1780.

¶ At Trinity College, Cambridge.

the George Coyte ("Coyte alive"), Mr. Alfred de Rothschild's "Mrs. Beaufoy," the "Madame Le Brun," and the "Horses drinking," now in Sir Charles Tennant's collection. To us, looking back over more than a century, it seems amazing that twenty such pictures as those just enumerated could hang in one room, and yet cause no abnormal excitement among those who paid their shillings to see them. In these days, when painters swarm, it would be difficult to find twenty pictures worth a second glance in any exhibition room in Europe. Certainly such things as Gainsborough's "Mrs. Beaufoy" and Sir Joshua's "Lady Worsley" would now, by themselves, give prestige to any exhibition. Is it not possible that we are habitually unfair to the public of 1780? May not the cause of the prompt and permanent vogue of the Royal Academy Exhibitions have been simply the magnificent art with which they were filled in those early and critical years? Writers, Sir Joshua himself among them, have been perhaps over ready to ascribe the success of the Academy to the King's patronage and other outside influences. I do not see why the more generous explanation should not be the true one, that people would rush to where such painting as that of Gainsborough and Sir Joshua was to be seen and would set a fashion not easy to kill.

This year, 1780, was one of the most active of Sir Joshua's later life. His sitters were numerous. They included Sir W. Molesworth, Sir W. James, Lady Laura Waldegrave, Lady Gertrude Fitzpatrick, Lady Cornwall, Mrs. Eckersal, Mrs. Harcourt, the Duchess of Rutland, Mrs. Musters, Henry Dundas, Strahan the printer, Miss Ingram, and the evergreen General Oglethorpe, who had fought under Marlborough and Eugene, had founded the Savannah, and had shot snipe in Conduit Street.* Lord Richard Cavendish sat in June for that fine portrait with the Egyptian desert for background, which was so well engraved by John Raphael Smith.† Among Sir Joshua's friends, companions, or entertainers for this year the most insistent are Burke and Dunning; the newest, the Princess Dashkoff, the friend of the Empress Catherine and the future President of the St. Petersburg Academy. The Princess timed her visit to London at an exciting moment, for the Gordon Riots took place in June, and she, with some of her fellow-countrymen at the Russian Embassy, were curiously well-informed as to some of the intentions

* *Table Talk of Samuel Rogers.*

† The picture belongs to the Duke of Devonshire.

of the rioters. She does not appear among Sir Joshua's sitters, but while in Ireland she had seen the famous review of Volunteers in College Green, Dublin, and Wheatley had introduced her portrait among those who were looking on.* During the disturbed month Reynolds was among her guests more than once. In the autumn Sir Joshua paid another visit to Devonshire, where he was a guest at Spitchwick, Dunning's house on Dartmoor, as well as at Saltram, Port Eliot, Mount Edgcumbe, and other places where his presence was no novelty. He was away a month, from the 24th of August to the 22nd of September.† His return to London was probably determined by the fact that the winter session of the Academy Schools was to open in its new home in Somerset House on the 16th of October, and that the President had to prepare an address for the occasion. To this year also belongs a letter printed by Tom Taylor, in which Reynolds gives advice to Nicolas Pocock, the young marine painter, who had sent a belated picture to the Exhibition. The letter is curious:—

“DEAR SIR,—Your picture came too late for exhibition. It is much beyond what I expected from a first essay in oil colours; all the parts, separately, are extremely well painted, but there wants a harmony in the whole together; there is no union between the clouds, the sea, and the sails. Though the sea appears sometimes as green as you have painted it, yet it is a choice very unfavourable to the art; it seems to me absolutely necessary, in order to produce harmony, and that the picture should appear to be painted, as the phrase is, from one palette, that those three great objects of ship-painting should be much of the same colour, as was the practice of Vandervelt; and he seems to have been driven to this conduct by necessity. Whatever colour predominates in a picture, that colour must be introduced in other parts; but no green colour, such as you have given to the sea, can make a part of the sky. I believe the truth is, that, however the sea may appear green when you are looking down upon it, and it is very near—at such a distance as your ships are supposed to be, it assumes the colour of the sky.

“I would recommend to you, above all things, to paint from Nature, instead of drawing; to carry your palette and pencil to the waterside. This was the practice of Vernet, whom I knew at Rome; he there showed me his studies in colours, which struck me very much for that truth which those works only have which are produced while the impression is warm from Nature. At that time, he was a perfect master of the character of water, if I may use the expression; he is now reduced to a mere

* The picture is in the Irish National Gallery.

† The pocket-book for 1780 gives his whole itinerary.



SIR JOSHUA REYNOLDS, P.R.A.

The Royal Academy



mannerist, and no longer to be recommended for imitation, except you would imitate him by uniting landscape to ship-painting, which certainly makes a more pleasing composition than either alone."

It is difficult to understand how Reynolds could expect to do any good with such advice, unless, indeed, he was convinced that Pocock would never make an artist, and so was merely hinting at a method by which colourable imitations of pictures might be produced.

To the Exhibition of 1781 Sir Joshua sent fourteen pictures: Dr. Burney,* Mr. Thoroton, the well-known friend and agent of the Duke of Rutland,† Master Bunbury,‡ Lord Richard Cavendish,§ the three Ladies Waldegrave,|| Duchess of Rutland,¶ Countess of Salisbury,** Children of the Duke of Rutland,†† a Child Asleep,‡‡ a Listening Boy, "Thais,"§§ "Temperance,"||| "Fortitude,"||| and the "Death of Dido."¶¶ It is a splendid list, and the people may well be envied who saw fourteen such pictures in all their glory. The happiest in invention of them all is, no doubt, the group of the Ladies Waldegrave, which may, perhaps, be called the most famous of Sir Joshua's pictures. In conception, it shows the painter at his best, and may fairly be put on a level with the three Montgomeries in the National Gallery. In execution, however, it is open to criticism. The painter has trusted entirely to his design and the beauty of his sitters, and has allowed the actual conduct of his brush to become a little perfunctory. The result is a certain emptiness, which makes it necessary to stand well away from the canvas if we wish to feel that the picture deserves its reputation. What Horace Walpole meant by saying that the lock and key of the work-table are "finished like a Dutch flower painter" it is difficult to guess. Tom Taylor calls the "Death of Dido" "the finest ideal picture by Sir Joshua included in

* In America (Hearn collection, New York); a very good replica is in the University Gallery, Oxford.

† Burnt at Belvoir?

‡ At Barton.

§ Belongs to the Duke of Devonshire.

|| In the collection of Mrs. Thwaites.

¶ Burnt in the fire at Belvoir.

** At Hatfield.

†† Lord Granby and Lady Elizabeth Manners, with two dogs. The picture is at Belvoir Castle.

‡‡ At Packington Hall (Earl of Aylesford).

§§ Portrait of Emily Pott, alias Bertie, a well-known courtesan, at this time in relations with Charles Greville. Walpole and other contemporaries find fault with Reynolds for the muscularity of Miss Pott's limbs, as if he had not only painted, but designed them! The picture is now at Waddesdon.

||| For the New College window: now in Lord Normanton's collection.

¶¶ In Buckingham Palace.

the Royal collection." With this judgment it is impossible to agree, when we remember that the "Cymon and Iphigenia" hangs on the same wall. But the "Dido" is certainly among the more successful attempts by Reynolds to justify his own theories on the great style. It is a pity that Sir Joshua could not have assimilated the theories of Lessing before he completed his own ideals.* Had he read the first four chapters of the *Laocoön*, he would never, I think, have afflicted us with the figure of the Carthaginian sister, hanging over the moribund Queen like some monstrous bird, and producing exactly those feelings of discomfort, irritation, and *bathos* against which Lessing's first argument is directed. The Greeks, on the rare occasions when they dealt with emotion in action, chose the moment before it reached its culmination, while the spectator could still anticipate, and justify the inevitable failure of art by putting the supreme instant beyond that portrayed by the artist. Reynolds was ill-advised enough to fall upon this supreme instant itself. He selects the moment of the Queen's death, and of her sister's fullest dismay, the very moment when the emotions excited in the mind of an actual beholder would outrun the image gathered by his eyes, and degrade facts most hopelessly below imagination. Sir Joshua was an excellent hint-taker; if he had known his Lessing he would have chosen his moment better, and left his drama unfinished.

In the late summer of 1781, Sir Joshua made a two months' tour on the Continent. Leaving Margate on the 26th of July, in company with his friend Metcalf, he visited Bruges, Ghent, and Brussels during the first week, moving on afterwards to Mechlin and Antwerp. In Antwerp he saw Rubens' "Rape of the Sabines," then to be sold for 24,000 florins.† Leaving Antwerp on the 9th of August, he passed by Dort and "Rotirdam" to the Hague, where he spent six days. On the 17th he travelled to Amsterdam, seeing "three or four pictures by F. Hals" at Haarlem on the way. After a week in Amsterdam, spent in seeing pictures and in dining out, he set out for Dusseldorf, by way of "Utrick," Nimeguen, and Cleves. Five days were spent at Dusseldorf, where the museum then contained most of the finer

* As a matter of date, he might have done so: for the *Laocoön* was published in 1766, fourteen years before the "Dido" was painted. But we have no reason to believe that Reynolds knew any German, and it was not until 1836 that the famous treatise was first published in English.

† The picture in the National Gallery.

pictures now in the Munich Gallery, then one each in Cologne and Aix-la-Chapelle. Two days at Spa, one day at Liege, and then after dining at Louvain, he is back in Brussels on the 7th September. After a week in the Belgian capital he travels to London by the route he had followed when outward bound, and arrives home on the 16th of September.

During this tour Sir Joshua made copious notes on pictures, meaning, apparently, to publish them, as he left a fragmentary dedication to his friend and travelling companion, Philip Metcalf, among his papers. The whole were published after his death by Edmund Malone, in the first edition of the *Discourses*. They form an important document for any one attempting to fit Sir Joshua into his true place in the history of art, and will have to be discussed at some length in connection with his Italian Notes and his *Discourses*.

The chief event, no doubt, of Sir Joshua's life in 1781 was the marriage, in January, of Offy Palmer to Richard Lovell Gwatkin, which took place from Mrs. Palmer's house in Torrington. And yet, with all his affection for his favourite niece, the marriage does not seem to have stirred Reynolds from his normal attitude towards the concerns of other people. Here is the letter he wrote upon the occasion:—

"MY DEAR OFFY,

"I intended to have answered your letter immediately, and to have wrote at the same time to Mr. Gwatkin, but was prevented, and have been prevented every evening since. However, I proposed doing so this evening, and disengaged myself from Mrs. Elliot's (where Polly is gone) on purpose. But this moment Mr. Edmund Burke has called on me, and proposes a party, but desires I would write while he waits at my elbow, for that he will add something himself. You must suppose, therefore, that I have wished and expressed everything that affection to you and friendship to Mr. Gwatkin would dictate.

"That you may be as happy as you both deserve is my wish, and you will be the happiest couple in England. So God bless you. I will leave the rest to Mr. Burke.

"Your most affectionate uncle,

"J. REYNOLDS.

January 30th, 1781."

Burke was less summary, and, putting aside one little touch of pomp, sent as graceful a letter as any young couple could wish for at their setting out in life. The marriage was happy. Offy was to live for seventy

years after that January day, and to found a family which still flourishes. Before the year was out, she and her husband were in London, sitting to Sir Joshua for the portraits now in the possession of their own descendant.* During this year, Opie came to London under the wing of "Peter Pindar," and the Thrales moved into their fine new house in Grosvenor Square, where Sir Joshua had for a few short weeks many opportunities for the demure, quasi-flirtatious talks he carried on with Fanny Burney.

"Sir Joshua," she says, "is fat and well. He is preparing for the Exhibition a new *Death of Dido*; portraits of the three beautiful Ladies Waldegrave, Horatia, Laura, and Maria, all in one picture, and at work with the tambour; a *Thais*, for which *Miss Emily*, a celebrated courtesan, sat at the desire of the Hon. Charles Greville; and what others I know not, but his room and gallery are both crowded."

It was not long after this entry in the famous diary that the Club had an extra night, in preparation for one of the Grosvenor Square assemblies, when a note arrived from Johnson (at this time living in Thrall's house) to say that the brewer had that very morning fallen dead in a fit of apoplexy. Other engagements during the year were at the Bishop of St. Asaph's (the dinner at which Boswell drank too much and was rebuked by Hannah More), and at Mrs. Garrick's, in the Adelphi, the first party she had after David's death.

The Exhibition of 1782 contained fifteen pictures by Reynolds. They were:—Whole lengths of Mrs. Baldwin, "The Fair Greek," in Smyrniote dress; † Lady George Cavendish (begun as Lady Betty Compton); ‡ and Lady Charlotte Talbot; § heads of Lady Althorp, || "Perdita" Robinson, ¶ Lady Aylesford,** and one not identified; portraits of Dr. Thomas, Bishop of Rochester, as Dean of the Order of the Bath; †† of Col. Tarleton, ‡‡ Col. Windham, §§ and Lord Chancellor Thurlow; ||| "Children," a girl and an

* Mr. R. G. Gwatkin, of the Manor House, Potterne, Devizes.

† Now at Bowood.

‡ Afterwards Countess of Burlington. The picture belongs to Lord Chesham.

§ Afterwards Countess Talbot. The picture used to be at Ingestre, but is now in America.

|| Lavinia, afterwards Countess Spencer; in Lord Spencer's collection at Althorp.

¶ In the collection of Baroness Mathilde de Rothschild, at Frankfort.

** Belongs to the Earl of Aylesford.

†† In the Birmingham Gallery.

‡‡ Formerly in the collection of Mr. Wynn Ellis, who bequeathed it to the sitters' family; it now belongs to Mr. A. H. Tarleton.

§§ Whereabouts unknown.

||| Belongs to the Marquess of Bath.



MRS. MEYRICK

Oxford University Gallery



angel contemplating a Cross, for the Oxford window.* Again, we find Sir Joshua's list answered by one no less important from his great rival. Gainsborough, too, was represented by a "Colonel Tarleton," with a horse, as well as by his two famous portraits of the Prince of Wales and Colonel St. Leger, with their horses.† The same painter's splendid "Mrs. Dalrymple Elliott"‡ was also at Somerset House, where it had for companion the famous "Girl with Pigs," bought by Sir Joshua, but transferred by him to M. de Calonne. Two years later, Gainsborough was to finally shake the Exhibition dust from his feet, but his pictures of 1782 show his easy vigour, his airiness, his unique combination of gaiety and apparently irresponsible light-handedness with solidity and no-nonsense, at its best, and must have made Reynolds ask with more perplexity than ever, "How *does* he get his effects?"

The year 1782 saw the death of one great English painter to whom Sir Joshua seems never to have done justice. Richard Wilson died in May, at Llanberis, whither he had retired but a short time before. It is difficult to understand how Sir Joshua failed to perceive the great beauty of Wilson's art. Pictures of his own exist§ in which, *mutatis mutandis*, a startling affinity with Wilson may be traced. Perhaps the President was blinded by antipathy to the man, for Wilson was not a person with whom the friction-avoiding Reynolds could have much in common. The true version of the *gaffe* committed by Sir Joshua over Gainsborough as a landscape painter, is probably the one given by Northcote. According to this, the President came into the Artists' Club one day, having just seen a fine landscape by Gainsborough. He described it, and ended with "Gainsborough is certainly the finest landscape painter now in Europe." "Well, Sir Joshua," called out Wilson, who was present, "it is my opinion that he is also the greatest portrait-painter at this time in Europe." Reynolds felt his mistake, and apologised to Wilson.||

* In the Duke of Portland's collection at Welbeck Abbey.

† Not mounted, however, as Tom Taylor erroneously says.

‡ "Dolly the Tall"; the picture is at Welbeck.

§ The "Master Hare," in the possession of Mr. Lionel Phillips, may be named as a good instance.

|| Sir Joshua's neglect of Wilson has been imitated by the English people ever since, and yet he is one of the really great and original masters of the eighteenth century. His best works unite

It was in this year that Sir Joshua sat to Gainsborough. Appointments to sit are entered on the 3rd of November, and again on the 10th, both Sundays. The first sitting took place; but before the President could appear a second time in Schomberg House, he had one of those "two shakes of the palsy" to which Fanny Burney alludes in a letter protesting against the connection of his name with hers by the matchmakers. On the 14th of November Johnson writes from Brighton:—

"I heard yesterday of your late disorder, and should think ill of myself if I had heard of it without alarm. I heard likewise of your recovery, which I sincerely wish to be complete and permanent. Your country has been in danger of losing one of its brightest ornaments, and I of losing one of my oldest and kindest friends; but I hope you will still live long for the honour of the nation; and that more enjoyment of your elegance, your intelligence, and your benevolence is still reserved for, dear Sir, your most affectionate," &c.

Ten days seems a short time in which to receive and recover from a stroke of paralysis, however slight, and it is possible that the dates above given have been wrongly interpreted. The one sitting Sir Joshua is known to have given to Gainsborough may have been earlier than the 3rd of November, in which case it is not entered in the pocket-book. On his recovery he wrote to his brother painter hinting that he was now ready to sit again, but the hint was not taken, and no portrait of Reynolds by Gainsborough, or of Gainsborough by Reynolds, exists. In the last days of the year—on the 28th of December—Sir Joshua gives a dinner of which we catch a glimpse in Fanny Burney's diary. It is of interest chiefly because one of the guests was "Jackson of Exeter," the musician and bosom friend of Gainsborough. Jackson's character was not unlike Gainsborough's own. He is described as very handsome, full of originality, fire, and passion, but with flashes of silence and distraction. He and Fanny romp a little, and the whole party bring the year merrily to its end, Fanny with Sir Joshua's kiss upon her cheek.

the dignity of Claude and the atmospheric truth of Cuyp or De Hooze with the fat, rich brushing preached by Reynolds himself. At his worst he was the equal of many men admitted to collections the doors of which would never be opened to a Wilson, while at his best he produced things to which, in their way, no other landscape painter can show a parallel. Unfortunately he is represented in our national collections mainly by ambitious failures, "Niobes" and "Villas of Mæcenas," that overwhelm the modest conceptions in which his delicate art is most fully shown.

Sir Joshua was not in his usual force in the Exhibition of 1783. He sent ten portraits, but none of them, with perhaps one exception, would find a place in a list of his best works. They were: Mrs. Gosling,* "A Lady," "A Young Lady" (Miss Falconer, by moonlight),† "A Young Nobleman,"‡ two groups of children,§ Mr. Egerton,|| Mr. Albany Wallis,¶ Lord Harrington,** and William Strahan, printer and M.P.†† This, the last year of Gainsborough's appearance on the Academy walls, showed him in such strength as to throw Sir Joshua completely into the shade. He exhibited no fewer than twenty-five pictures, including some of his finest things, such as the full lengths of Mrs. Sheridan and the Duchess of Devonshire, the "Sir Harbord Harbord," the "Boys with Fighting Dogs," and the wonderful heads of George III. and his children which now fill a series of fourteen panels in the Queen's private audience chamber at Windsor. Sir Joshua's eclipse was but momentary. Some of his finest things were yet to come. But the impression made by his appearance this year is recorded in one of the few happy couplets hit upon by Wolcott:

"We've lost Sir Joshua—ah! that charming elf,
We grieve to say, hath this year lost himself."

Two minor exhibitions attracted a large section of the public this year: Barry's pictures at the Society of Arts, which 6540 persons paid a shilling to see, and one, Jonas Hanway, a guinea; and Jarvis's peepshow of his Oxford window after Reynolds. Jarvis contrived, in a darkened room in Pall Mall, to make his window realise the ideas of the painter, and so to all the more deepen the disappointment in store when the undoctored daylight of New College Chapel came in to upset calculations. Other notable events in

* Bought by Agnew and Son in 1884.

† In Lord Normanton's collection.

‡ Walpole says Lord Albemarle, then a boy of thirteen; another authority says Lord Cobham. The picture has not been identified.

§ One of these groups was the "Master Brummell and his Brother," now in Lord Iveagh's collection. The elder brother was afterwards the famous beau.

|| So says Walpole: another authority identifies the sitter as Sir Abraham Hume, who did not sit, however, until 1786.

¶ Garrick's friend and executor. The present owner of the picture is unknown.

** In Lord Harrington's possession, at Elvaston Castle, Derbyshire.

†† Belongs to Mr. Arthur Lemon. A copy by Sir Wm. Beechey was presented to the Stationers' Company by Mr. Andrew Strahan, M.P., in 1815 (Graves and Cronin).

Sir Joshua's life this year are his second tour in the Low Countries, when he bought some good pictures released from the religious establishments through the somewhat reckless policy of the Emperor; his painting of Mrs. Siddons as the Tragic Muse; and his last welcome of Dr. Johnson to the Academy Dinner.

During his foreign tour he noticed, and was troubled by the fact, that Rubens seemed less brilliant to his eye than he did two years previously, when he first saw Brussels and Antwerp. He thought he had discovered the reason of the apparent falling off when he remembered that on his previous visit he made many notes, and was continually looking up to the pictures from the white pages of his pocket-book. Northcote suggests that the real explanation was the progress made by himself during the two years, which had lessened the gap between his own productions and those of the Fleming. Northcote's explanation may be disregarded. It was suggested rather by his admiration for his old master than by any visible diminution of the distance between Sir Joshua, as an executant, and Rubens, during the twenty-four months which separated the two visits to Belgium. On the other hand, no one who has been in the habit of making notes in picture galleries will deny that the explanation given by Reynolds himself has some foundation. The continual reference to a catalogue, momentary as each glance may be, will make a collection of pictures seem warmer in colour than they do without such accidental aid. But the difference is hardly enough to account for such disappointment as that felt by Sir Joshua. The truth, no doubt, was simply that his imagination had been at work ever since 1781, heightening the impression made upon him by the daring colour and miraculous brushing of Rubens, and that in 1783 these enhanced impressions had substituted themselves for genuine memories, to the disadvantage of the actual pictures. No extraordinary effort of imagination is required to enable us to push a work of art a little farther in certain directions than even the greatest artist can carry it. In our mind's eye we can easily add to the glow of a Titian, to the force and depth of a Rembrandt, to the brilliance of a Gainsborough, and when we indulge the habit and allow its creations to impose themselves as tests, such disappointment as that felt by Sir Joshua on his second visit to Rubens is always the consequence. Our pleasure in any experience depends mainly on our expectations. Sir Joshua expected much from the paintings

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in the Vatican, and so, at first, he was disappointed. He expected less from Rubens, and so on his first introduction he was agreeably surprised. Two years later he expected the same to be renewed, if not enhanced; but the element of surprise was gone, for his imagination had been at work; the result was inevitable. It was not so, that Reynolds took so kindly to Peter Paul. Between the Flemings and his own, solving a picture and his own, the likeness sometimes comes near to about the same technique aside, the differences between the Chapeau de Poile, or the Poil, and the Nelly of the Wallace Gallery, are accidental and temperamental.



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in the Vatican, and so, at first, he was disappointed. He expected less from Rubens, and so on his first introduction he was agreeably surprised. Two years later he expected the same delight to be renewed, if not enhanced; but the element of surprise was gone, and his imagination had been at work; the result was inevitable. It was not surprising that Reynolds took so kindly to Peter Paul. Between the Fleming's way of conceiving a picture and his own, the likeness sometimes comes near to identity. Putting technique aside, the differences between the Chapeau de Paille, or rather de Poil, and the Nelly O'Brien of the Wallace Gallery, are accidental rather than temperamental.



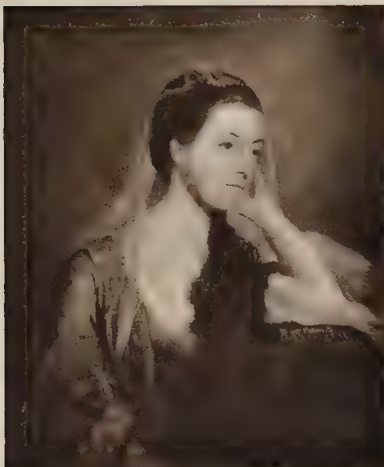
PORTRAITS OF TWO GENTLEMEN.



CHAPTER VII

1784—1792

MR. JOHNSON'S pocket-book shows that 1784 was a crowded year of his life. His engagements were more numerous than they had been for years, and his engagements tread so closely upon each other, that we wonder how he kept his head above water. To the Exhibition, nevertheless, he brought more than sixteen pictures, among them—
 things. Here is the list:—Mrs. Siddons as the Tragic Muse, Mrs. Siddons' sister, afterwards Mrs. Twiss, Roxana, § Mr. Warton; § Lord Leveson; || Sir John Mordaunt, &c. &c. &c.
 * Now in Grosvenor House. † In Mr. Bradley's collection.
 ‡ In the Duke of Pitt's collection. § Thomas Warton, Esq., afterwards Lord Levesham, afterwards 3rd Earl of Dartmouth.
 || Now in the possession of Sir C. Holywood, Bart.



MRS. HORNECK



MASTER BUNBURY

CHAPTER VII

1784—1792



IR JOSHUA'S pocket-book shows that 1784 was one of the most crowded years of his life. His sitters were more numerous than they had been for years, while his social engagements trod so closely upon each other's heels that we wonder how he kept his head clear enough for art. To the Exhibition, nevertheless, he sent no fewer than sixteen pictures, among them some of his finest things. Here is the list:—Mrs. Siddons as the Tragic Muse;* Miss Kemble, Mrs. Siddons' sister, afterwards Mrs. Twiss;† Mrs. Abington as Roxalana;‡ Mr. Warton;§ Lord Leveson;|| Sir John Honywood;¶ Master

* Now in Grosvenor House.

† In Mr. Bradley Martin's possession.

‡ In the Duke of Fife's collection.

§ Thomas Warton, Poet Laureate. In Trinity College, Oxford.

|| Lord Lewisham, afterwards 3rd Earl of Dartmouth. In the Aylesford collection.

¶ Was in the possession of Sir C. Honywood, Bart.

Braddyl;* Lady Dashwood and Child;† Charles James Fox;‡ Prince of Wales;§ Lady Honywood and Child;|| Dr. Bourke, Archbishop of Tuam;¶ Pott, the famous surgeon;** Nathaniel Chauncey;†† Nymph and Cupid;‡‡ Boy reading.§§ The portrait of Fox shows him at his best as a painter of men, and may fairly be put beside the Lord Heathfield of the National Gallery, which was to follow it three years later. The "Fox" was on Sir Joshua's easel when the Coalition Ministry came to an end in December, 1783, and the painter had felt some delicacy in carrying out one of his sitter's requests. Fox had wished his India Bill, the immediate cause of his expulsion from office, to be introduced, legibly docketed, into the picture. After the crash Reynolds hesitated to perpetuate a failure, but Fox stood to his guns, and those who see the picture at Holkham may still read upon it, "A Bill for the better regulating the Affairs of the E.I. Company." Another fine portrait is the Archbishop of Tuam, which recalls the "Dr. Markham" of the year before. Sir Joshua's variety was splendidly shown by the appearance on one wall of the delightful *espièglerie* of Mrs. Abington as "Roxalana," and the majesty of Sarah Siddons as the Tragic Muse. The former, of course, is the more characteristic. It might have been painted if Reynolds had never seen any one's pictures but his own. But the tact with which hints from the Sistine Chapel are used in the "Siddons" is so consummate as to justify the plagiarism, and to convince us more than anything else he did of the sincerity of his own worship of Michelangelo. A number of different stories have come down to us on the origin of the pose. According to one account, Reynolds asked Mrs. Siddons to choose her own attitude, which she did at once, just as we see it in the picture.||| Another tale makes the design the result of accident, and that pounce upon a lucky change of position which was characteristic of Sir

* In the possession of Lord Rothschild.

† Was in the possession of Sir Henry Dashwood, Bart., in 1867.

‡ The picture at Holkham.

§ At Bocket Hall; in Earl Cowper's collection.

|| Belongs to the Rev. the Earl of Devon.

¶ At Palmerstown House, Kildare; belongs to the Earl of Mayo.

** Pott of "Pott's Fracture" fame; the picture is in St. Bartholomew's Hospital.

†† The picture was exhibited at the British Institution in 1813 by Thomas Carter.

‡‡ The "Snake in the Grass" of the Peel collection in the National Gallery.

§§ Belongs to Mr. Joseph Sidebotham.

||| See note in Appendix to Leslie and Taylor's "Life."



THE COMTESSE D'HARCOURT

Arthur Sanderson, Esq.



Joshua. In all probability each story has some truth in it. A single glance is enough to show that if Michelangelo had never painted his prophets and sybils in the Vatican Chapel, Reynolds would never have left us the "Tragic Muse" we know. Not that it takes much from any one of them. It has echoes both of the Joel and the Isaiah, but it is rather on the general conception—the throne, the large disposition of the limbs, the figures in the background—than upon details of pose that one's conviction is based that Reynolds had the Sistine figures in his mind when he erected his mental scheme. Clothe the "Tragic Muse" in Michelangelo's colour, and you might substitute her for one of the existing sybils without causing a blot on the ceiling. The various claims made by Mrs. Siddons herself, that she chose the attitude, that she prevented Sir Joshua from spoiling the picture by the introduction of "all the colours of the rainbow," and the likeness by working on the face after her sittings were over, were no doubt made in good faith; but they repeat too exactly what every sitter who sits for a successful portrait, what every patron who co-operates with an architect in the building of a successful house, what every manager who brings out a successful play, says of his own contribution to the final result, to be worth refutation. As a matter of fact, this "Tragic Muse" is perhaps the only creation of Sir Joshua, at once important and entirely successful, in which he put his theories of the great style into literal execution. Founded upon the imitation—I use his own word—of Michelangelo, it is carried out with the peculiar reticence, in the matters of colour and texture, which Reynolds was always preaching. In light and shade, too, it obeys a principle laid down in the discourses, and its whole aspiration, if we put aside the bowl and dagger business in the background, is towards that abstract method of vision which he discussed so much and practised so little.*

Sir Joshua quarrelled with Valentine Green over the "Tragic Muse." Green, who had scraped several plates after his works, asked permission to

* The price put upon the original "Tragic Muse" by Sir Joshua was a thousand guineas; but after keeping it for some years, he sold it to M. de Calonne for £800. At the Calonne sale, in 1795, it was sold to Mr. Smith, of Norwich, for £700; Smith sold it for £900 to Mr. G. Watson Taylor, at whose sale, at Christie's, in 1823, it was bought by Earl Grosvenor for £1,837 10s. The replica at Dulwich seems to have been finished and sold to Desenfans in 1789, a year after Calonne had bought what I have called the original. Desenfans paid £735 for it. I agree with Graves and Cronin in thinking that both pictures are by Reynolds himself. For some further details bearing on their history see the Catalogue at the end of this volume.

engrave the picture. Reynolds answered that if the choice of an engraver should depend on him, Green's application, being the first, "should certainly be remembered." Mrs. Siddons, however, preferred Francis Haward, to whom the commission was accordingly given. Green lost his temper, and not only abused Reynolds for passing him over but declared that his statement, that Mrs. Siddons had recommended another artist, was not true. Reynolds seems to have sent him the following amusing *mélange* of Joshuaesque and Johnsonese :—

"London, *June 1st*, 1783.

"Sir,—You have the pleasure, if it is any pleasure to you, of reducing me to the most mortifying situation. I must either treat your accusation with the contempt of silence (which you and your friends may think pleading guilty), or I must submit to vindicate myself like a criminal from a charge given in the most imperious manner; and this charge no less than that of being a liar. I mentioned, in conversation, the last time I had the honour of seeing you at my house, that Mrs. Siddons had wrote a note to me respecting the print. That note, as I expected to be believed, I never dreamt of showing; and I now blush at being forced to send it in my own vindication. This I am forced to do, as you are pleased to say in your letter that Mrs. Siddons never did write or even speak to me in favour of any artist.

"But, supposing Mrs. Siddons out of the question, my words (on which you ground your demand of doing the print as a right, not as a favour), I do not see, can be interpreted as such an absolute promise; they mean only, in the common acceptation, that, you being the person who first applied, that circumstance should not be forgot—that it should turn the scale in your favour, supposing an equality in other respects.

"You say you wait the result of my determination. What sort of determination can you expect after such a letter? You have been so good as to give me a piece of advice—for the future, to give unequivocal answers; I shall immediately follow it, and do now, in the most unequivocal manner, inform you that you shall not do the print." *

The Exhibition of 1784 is memorable in the history of English Art, for the breach between the Council of the Royal Academy and Gainsborough. For the garbled account of the quarrel which was so long accepted by English writers, the historians of the Academy and C. R. Leslie must share the blame. I have gone into the whole matter at such length in my volume on Gainsborough, that I need here only warn readers of Leslie's pages that the paragraph on pp. 432-433 of his second volume is more than disingenuous.

* An account of this passage of arms was published in the newspapers of the time, with the correspondence.

Gainsborough made no claim to have a group of full length portraits hung on the line, as one academic apologist after another has asserted; the moderate demand he really did make was not acceded to, and so he withdrew all his pictures and never exhibited again. Gainsborough, in truth, was not an academizable person. He was no man of business, and he could never have so organized his ideas as to make them of much use to students. But his fellow Academicians should have seen that in supplying their Exhibition every year with delicious and most attractive works of art, he was in fact contributing more than any one except Reynolds himself to the financial success of the institution. It is absurd to write as if he deserved ill of the Academy because he neither came to meetings of the Council nor took his turn as visitor. He would have been a mere embarrassment if he had done these things. His mission was to help Sir Joshua in making the annual appeal to the public irresistible, and superbly he fulfilled it.

The Academy dinner of 1784 was the last to number Johnson among the diners. On the 21st of April he had returned thanks in St. Clement's for his restoration to comparative health, and had surprised Mrs. Thrale by announcing his intention to form one of Sir Joshua's supporters. "I cannot publish my return to the world more effectually, for, as the Frenchman says, *tout le monde s'y trouvera*," he writes before the date; afterwards he tells the same correspondents:

"On Saturday I showed myself again to the living world at the Exhibition; much and splendid was the company, but, like the Doge of Genoa at Paris, I admired nothing but myself. I went up all the stairs to the pictures, without stopping to rest or to breathe,

'In all the madness of superfluous health.'"

During the summer negotiations went on between Reynolds, Boswell, and Lord Chancellor Thurlow, with the object of procuring a grant from the King's purse to enable Johnson to winter in Italy. The project failed, it is said through the Chancellor's reluctance to ask a favour of Pitt; while Thurlow's own personal offer of a gift, disguised as a loan, of five or six hundred pounds, was gratefully declined by the Doctor. In December Johnson died. On his death-bed he made three requests of Reynolds: never to paint on Sunday; to read the Bible whenever he could, and always on Sunday; and to forgive him a debt of thirty pounds. Sir Joshua made no

difficulty over making all three promises, but the first two he thought it needless to keep.

The following character of Johnson is printed in Leslie and Taylor's biography, from a manuscript lent to them by Miss Gwatkin. Like the two dialogues printed in the last chapter, it shows Sir Joshua as an eager observer when he was not winding himself up in generalizations and abstract ideas:—

"From thirty years' intimacy with Dr. Johnson, I certainly have had the means, if I had equally the ability, of giving you a true and perfect idea of the character and peculiarities of this extraordinary man. The habits of my profession unluckily extend to the consideration of so much only of character as lies on the surface, as is expressed in the lineaments of the countenance. An attempt to go deeper, and investigate the peculiar colouring of his mind as distinguished from all other minds, nothing but your earnest desire can excuse. Such as it is, you may make what use of it you please. Of his learning, and so much of his character as is discoverable in his writings and is open to the inspection of every person, nothing need be said.

"I shall remark such qualities only as his works cannot convey. And among those the most distinguished was his possessing a mind which was, as I may say, always ready for use. Most general subjects had undoubtedly been already discussed in the course of a studious thinking life. In this respect, few men ever came better prepared into whatever company chance might throw him, and the love which he had to society gave him a facility in the practice of applying his knowledge of the matter in hand in which I believe he never was exceeded by any man. It has been frequently observed that he was a singular instance of a man who had so much distinguished himself by his writings that his conversation not only supported his character as an author, but, in the opinion of many, was superior. Those who have lived with the wits of the age know how rarely this happens. I have had the habit of thinking that this quality, as well as others of the same kind, are possessed in consequence of accidental circumstances attending his life. What Dr. Johnson said a few days before his death of his disposition to insanity was no new discovery to those who were intimate with him. The character of Imlac in *Rasselas*, I always considered as a comment on his own conduct which he himself practised, and, as it now appears, very successfully, since we know that he continued to possess his understanding in its full vigour to the last. Solitude to him was horror; nor would he ever trust himself alone but when employed in writing or reading. He has often begged me to go home with him to prevent his being alone in the coach. Any company was better than none; by which he connected himself with many mean persons whose presence he could command. For this purpose he established a club at a little alehouse in Essex Street, composed of a strange mixture of very learned and very ingenious odd people. Of the former were Dr. Heberden, Mr. Windham, Mr. Boswell, Mr. Stevens, Mr. Paradise. Those of the latter I do not



WILLIAM ROBERT, SECOND DUKE OF LEINSTER

Duke of Leinster



think proper to commemorate. By thus living, by necessity, so much in company, more perhaps than any other studious man whatever, he had acquired by habit, and which habit alone can give, that facility, and we may add docility, of mind by which he was so much distinguished. Another circumstance contributed not a little to the power which he had of expressing himself, which was a rule, which he said he always practised on every occasion, of speaking his best, whether the person to whom he addressed himself was or was not capable of comprehending him. 'If,' says he, 'I am understood, my labour is not lost. If it is above their comprehension, there is some gratification, though it is the admiration of ignorance,' and he said those were the most sincere admirers; and quoted Baxter, who made a rule never to preach a sermon without saying something which he knew was beyond the comprehension of his audience in order to inspire their admiration. Dr. Johnson, by this continual practice, made that a habit which was at first an exertion; for every person who knew him must have observed that the moment he was left out of the conversation, whether from his deafness or whatever cause, but a few minutes, without speaking or listening, his mind appeared to be preparing itself. He fell into a reverie accompanied by strange antic gestures; but this he never did when his mind was engaged by the conversation. These were therefore improperly called, by ——— as well as by others, convulsions, which imply involuntary contortions; whereas, at a word addressed to him, his attention was recovered. Sometimes, indeed, it would be near a minute before he would give an answer, looking as if he laboured to bring his mind to bear on the question.

"In arguing, he did not trouble himself with much circumlocution, but opposed, directly and abruptly, his antagonist. He fought with all sorts of weapons; ludicrous comparisons and similes; if all failed, with rudeness and overbearing. He thought it necessary never to be worsted in argument. He had one virtue, which I hold one of the most difficult to practise. After the heat of contest was over, if he had been informed that his antagonist resented his rudeness, he was the first to seek after a reconciliation; and of his virtues the most distinguished was his love of truth.

"He sometimes, it must be confessed, covered his ignorance by generals, rather than appear ignorant. You will wonder to hear a person who loved him so sincerely speak thus freely of his friend, but you must recollect I am not writing his panegyrick, but, as if upon oath, not only give the truth, but the whole truth.

"His pride had no meanness in it; there was nothing little or mean about him.

"Truth, whether in great or little matters, he held sacred.

"'From the violation of truth,' he said, 'in great things your character or your interest was affected, in lesser things your pleasure is equally destroyed.' I remember, on his relating some incident, I added something to his relation which I supposed might likewise have happened: 'It would have been a better story,' says he, 'if it had been so; but it was not.' Our friend Dr. Goldsmith was not so scrupulous; but he said he only indulged himself in white lyes, light as feathers, which he threw up in the air, and on whomever they fell, nobody was hurt. 'I wish,' says Dr. Johnson, 'you would take the trouble of moulting your feathers.'

"I once inadvertently put him in a situation from which none but a man of perfect integrity could extricate himself. I pointed at some lines in the *Traveller* which I told him I was sure he wrote. He hesitated a little; during this hesitation I recollected myself, that as I knew he would not lye I put him in a cleft stick, and should have had but my due had he given me a rough answer, but he only said: 'Sir, I did not write them; but, that you may not imagine that I wrote more than I really have, the utmost I have wrote in that poem, to the best of my recollection, is not more than eighteen lines.' It must be observed there was then an opinion about town that Dr. Johnson wrote the whole poem for his friend, who was then, in a manner, an unknown writer. This conduct appears to me in the highest degree correct and refined. If the Dr.'s conscience would have let him told a lye, the matter would have been soon over.

"As in his writings not a line can be found which a saint would wish to blot, so in his life he would never suffer the least immorality, indecency of conversation, contrary to virtue or piety, to proceed without a severe check, which no elevation of rank exempted them from. . . .

"Custom, or politeness, or courtly manners, has authorized such an Eastern hyperbolic style of compliment, that part of Dr. Johnson's character for rudeness of manners must be put to the account of this scrupulous adherence to truth. His obstinate silence, whilst all the company were in raptures, vying with each other who should pepper highest, was considered as rudeness or ill-nature.

"During his last illness, when all hope was at an end, he appeared to be quieter and more resigned. His approaching dissolution was always present to his mind. A few days before he died, Mr. Langton and myself only present, he said he had been a great sinner, but he hoped he had given no bad example to his friends; that he had some consolation in reflecting that he had never denied Christ, and repeated the text: 'Whoever denies me,' &c. We were both very ready to assure him that we were conscious that we were better and wiser from his life and conversation; and that, so far from denying Christ, he had been, in this age, His greatest champion.

"Sometimes a flash of wit escaped him as if involuntary. He was asked how he liked the new man that was hired to watch by him. 'Instead of watching,' says he, 'he sleeps like a dormouse; and when he helps me to bed he is as awkward as a turnspit dog the first time he is put into the wheel.'

"The Christian religion was with him such a certain and established truth, that he considered it a kind of profanation to hold any argument about its truth.

"He was not easily imposed upon by professions of honesty and candour; but he appeared to have little suspicion of hypocrisy in religion.

"His passions were like those of other men, the difference only lay in his keeping a stricter watch over himself. In petty circumstances this wayward disposition appeared, but in greater things he thought it worth while to summon his recollection and to be always on his guard. . . . Many instances will readily occur to those who knew him intimately, of the guard which he endeavoured always to keep over himself.

"The prejudices he had to countries did not extend to individuals. The chief prejudice in which he indulged himself was against Scotland, though he had the most cordial friendship with individuals. This he used to vindicate as a duty. In respect to Frenchmen he rather laughed at himself, but it was insurmountable. He considered every foreigner as a fool till they had convinced him of the contrary. Against the Irish he entertained no prejudice, he thought they united themselves very well with us; but the Scotch, when in England, united and made a party by employing only Scotch servants and Scotch tradesmen. He held it right for Englishmen to oppose a party against them.

"This reasoning would have more weight if the numbers were equal. A small body in a larger has such great disadvantages that I fear are scarce counterbalanced by whatever little combinations they make. A general combination against them would be little short of annihilation.

"We are both of Dr. Johnson's school. For my part, I acknowledge the highest obligation to him. He may be said to have formed my mind, and to have brushed from it a great deal of rubbish. Those very people whom he has brought to think rightly will occasionally criticize the opinions of their master when he nods. But we should always recollect that it is he himself who has taught us and enabled us to do it.

"The drawback of his character is entertaining prejudices on very slight foundations; giving an opinion, perhaps first at random, but from its being contradicted he thinks himself obliged always to support, or, if he cannot support, still not to acquiesce. Of this I remember an instance, of a defect or forgetfulness in his Dictionary. I asked him how he came not to correct it in the second edition. 'No,' says he, 'they made so much of it that I would not flatter them by altering it!'

"From passion, from the prevalence of his disposition for the minute, he was constantly acting contrary to his own reason, to his principles. It was a frequent subject of animadversion with him, how much authors lost of the pleasure and comfort of life by their carrying always about them their own consequence and celebrity. Yet no man in mixed company—not to his intimates, certainly, for that would be an insupportable slavery—ever acted with more circumspection to his character than himself. The most light and airy dispute was with him a dispute in the arena. He fought on every occasion as if his whole reputation depended on the victory of the minute, and he fought with all his weapons. If he was foiled in argument, he had recourse to abuse and rudeness. That he was not thus strenuous for victory with his intimates in *tête-à-tête* conversations when there were no witnesses, may be easily believed. Indeed, had his conduct to them been the same as he exhibited to the public, his friends could never have entertained that love and affection for him which they all feel and profess for his memory.

"But what appears extraordinary is that a man who so well saw, himself, the folly of this ambition of shining, of speaking, or of acting always according to the character imagined to be possessed in the world, should produce himself the greatest example of a contrary conduct.

"Were I to write the life of Dr. Johnson, I would labour this point, to separate his conduct that proceeded from his passions and what proceeded from his reason, from his natural disposition seen in his quiet hours."

In this elaborate description Sir Joshua to some extent justifies the estimate of a painter's qualifications as a judge of character with which he began. It goes a little deeper, perhaps, than "so much only of character as is expressed in the lineaments of the countenance," but it is by no means profound. Reynolds makes no attempt to realize Johnson's character from within, or to track out the roots of the remarkable personality with which he had been familiar for so many years. He is content with phenomena, and seems unconscious that they must have had causes. We shall find him displaying the same inductive weakness in his Discourses. It would be unfair to criticize this character of Johnson from a literary standpoint. It is merely a first draft, full of redundant words, clumsy phrases, and shaky grammar, which revision, his own and perhaps some one else's, would afterwards correct. To me it seems probable that it was written at the request of Boswell, who may have had the revised copy. The inclusion of Boswell's name among the "very learned" members of the Essex Street Club seems to point in that direction.

Sir Joshua's pictures for 1785 were: Mrs. Smith,* Lady Hume,† Mrs. Musters,‡ a lady unidentified, the Earl of Northington,§ Sir H. Munroe,|| the Prince of Wales,¶ Mrs. Stanhope,** Three Children of the Duke of Rutland,†† Venus,‡‡ a gentleman, a little girl, two portraits of noblemen,§§ and two of officers§§; sixteen pictures in all. Although no one of the sixteen could be

* Mistress of Sir John Lade, Thrale's nephew, who afterwards married her; the picture is at Waddesdon.

† Afterwards Lady Amelia Hume; the picture belongs to Lord Brownlow.

‡ As Hebe; the picture belongs to Lord Iveagh.

§ In the National Gallery of Ireland.

|| At Coutts' Bank in the Strand.

¶ The Peel picture, in the National Gallery.

** Eliza Falconer, married Hon. Henry Fitzroy Stanhope, second son of 2nd Earl of Harrington. The picture was catalogued as "Melancholy." The owner is unknown to me.

†† Burnt in the fire at Belvoir, in 1816.

‡‡ Bequeathed by Reynolds to the Earl of Upper Ossory; it now belongs to Lord Castletown of Upper Ossory. Sir Joshua repeated the composition several times. The excellent replica in Sir Cuthbert Quilter's collection is reproduced in the present volume. Leslie and Taylor are in error when they identify the 1785 picture with the Peel "Snake in the Grass."

§§ Not identified.



MRS. WILLIAM HOPE

From the Manuscript to C. H. Hooper



included in a list of Sir Joshua's masterpieces, they nearly all rise above his average level, and show that as yet his brain had lost none of its vigour nor his hand any part of its cunning. The Lord Northington is remarkable for the extreme freedom and felicity of its brushing. It seems to be entirely from the master's own hand, and suggests that the generous praise of Frans Hals, in the sixth Discourse, was accompanied by the sincerest form of flattery. The three full length ladies are all good, although they scarcely reach the level of "Lady Crosbie" and a few others one could name.

In the autumn of this year Reynolds made his third trip to the Low Countries. On the 12th of September began at Brussels a great sale of pictures removed from religious establishments under an order from the Emperor. Sir Joshua spent about a thousand pounds at the sale, but he appears to have bid through an agent, for he himself was back in England at least two days before the auction commenced. On September 10th he signed his curious bargain with the sanguine Boswell, to paint the latter's portrait, and wait for payment from the first fees he, Boswell, should earn as a barrister in Westminster Hall. Sir Joshua this year received his commission for a picture from Catherine of Russia, and was hard at work on the Infant Hercules before many weeks of it had passed. His thirteen contributions to the Academy were: A Child with guardian Angels;* and portraits of Erskine;† the Duke of Orleans;‡ two Children of Benjamin Vandergucht;§ Lady Taylor;|| the Solicitor-General, Lee;¶ the Duchess of Devonshire and her little daughter;** Joshua Sharpe;†† Countess Spencer;‡‡ John Hunter;§§ Miss Bingham;||

* In the possession of the Duke of Leeds, at Hornby Castle. † At Windsor Castle.

‡ Burnt in the fire at Carlton House. There is a good copy, in small, at Chantilly; another is at Petworth.

§ This identification is due to Graves and Cronin. Walpole calls the picture "Children of Lady Lucan," which could not be. The Vandergucht picture was in the Wynn Ellis collection, whence it passed to Mr. B. A. Willcox.

|| Wife of Sir John Taylor, F.R.S. The picture was in the Wynn Ellis collection, and is now in that of M. Groult, in Paris.

¶ "Honest Jack Lee." The picture belongs to Mr. Massey-Mainwaring.

** At Chatsworth.

†† Belonged in 1884 to Mr. Malcolm of Poltalloch. Sharpe died on the day the Academy of 1786 opened.

‡‡ Lavinia (Bingham), wife of 2nd Earl Spencer. The picture is at Althorp.

§§ In the College of Surgeons.

|| Hon. Ann, afterwards Lady Ann, Bingham. The picture is at Althorp.

a "young gentleman" and "a gentleman." Walpole's note on the group of the Duchess of Devonshire and her child is surprising. He calls it "little like and not good." As to the likeness, it is difficult for us, who have to be guided by a collation of impressions, to contradict him; but if his judgment upon it was no better than his verdict on the work of art, it need not trouble our pleasure. For the "Jumping Baby" is one of the great achievements of modern painting. In the present writer's opinion, it is one of the three most entirely successful creations of Sir Joshua, the other two being Sir Charles Tennant's "Lady Crosbie" and the "Nelly O'Brien" of the Wallace Gallery. In each of these delicious pictures Reynolds has hit upon a conception entirely suited to his powers, and has carried it out with a combination of richness, breadth, and simplicity, which raises him for the moment to the highest level touched by portraiture.

In matters disconnected with his work, 1786 was, perhaps, the busiest of Sir Joshua's later years. His love of society was as great as ever, and many new friends, as well as old ones renewed, appear in his engagement book. He becomes a more *acharné* theatre-goer than ever, and adds the name of Dorothy Jordan to those of the stately Siddons and the capricious Abington on his list of stage favourites. He goes often, too, to Mrs. "Perdita" Robinson, who was probably a better talker than either of the others; and an entry for the first of May refers to an evening with the famous Marian Imhoff, the wife of Warren Hastings. His neutrality among warring elements could not be better proved than by this appearance at the Hastings's house on the very day when his life-long friend, Burke, opened his parallels against the ex-Viceroy's reputation. This was the Dreyfus year of the eighteenth century. The Diamond Necklace scandal had set all France by the ears, and London society could talk of little else. The Chevalier—or Chevalière—D'Eon was here, and Sir Joshua is said to have painted, or at least begun, its portrait. Tom Taylor says that an unfinished picture by Reynolds, which belonged to the late Charles Reade, traditionally bore the name of this mysterious specimen of quasi-humanity.*

Thirteen pictures again made up Sir Joshua's quota in the Exhibition of

* Graves and Cronin quote the following strange paragraph from the *Morning Herald* of 1785: "No. 71. Portrait of a Lady. There surely is a mistake in the Catalogue. The piece is either a gentleman's portrait, or else that of Miss D'Eon in the emblems of the Order of the Garter."

1787. Here is the list: Lady Smith and her Children;* Lady St. Asaph and Child;† Mrs. William Hope;‡ Mrs. Stanhope;§ Lady Cadogan;|| Lady Elliot;¶ Angels' Heads;** Lord Burghersh;†† Master Yorke;‡‡ Miss Ward;§§ the Prince of Wales;||| Sir Henry Englefield;¶¶ and James Boswell.*** Several of these pictures appear in Ramberg's well-known picture of the great room at the Academy, which was painted this year. Much of Sir Joshua's energy was at this time absorbed by the ambitious picture of the "Infant Hercules Strangling the Serpents" for the Russian Empress, and there is a considerable falling off in the number of his sitters. His social engagements, nevertheless, are as numerous as ever, the most significant, perhaps, being his presence at the first performance in the Duke of Richmond's theatre at Whitehall, on the site of the present Richmond Terrace. The company was restricted to eighty, and an invitation was a prize. Politically, the event in which Reynolds may be supposed to have been chiefly interested was the Hastings trial and the delivery of Sheridan's great speech on the Begums of Oude. It must have tried even his tact to show a proper feeling on the oratorical triumph of his old friend, at the same time as he was daily becoming more intimate with Hastings and his wife. That his delicate steering did not involve duplicity we may gather from the fact that on the 13th of February, 1788, the first day of the trial in Westminster Hall, he did not shrink from appearing in the manager's box with Burke, Windham, and Sheridan, or from exchanging bows from that compromising situation with the friends he

* Now in the possession of Mr. C. P. Huntington, of New York.

† Belongs to the Earl of Ashburnham.

‡ Present owner unknown. Our plate is from the mezzotint by C. H. Hodges.

§ The picture known as "Contemplation." It was sold at Christie's with the Monro collection in 1878.

|| Present owner unknown. The sitter was Mary (Churchill), second wife of the 3rd Baron Cadogan.

¶ Anna Maria (Amyand), wife of Sir Gilbert Elliot, afterwards Earl of Minto. The picture belongs to Lord Minto.

** The picture in the National Gallery.

†† In the collection of the Earl of Jersey.

‡‡ Afterwards Lord Royston. Drowned in the Baltic in 1808. The picture belongs to Lord Iveagh.

§§ Natural daughter of John, 2nd Viscount Dudley and Ward.

||| In the Robes of the Garter, with a black servant in Hussar dress arranging his belts. The picture belongs to the Earl of Loudoun.

¶¶ Present whereabouts unknown.

*** The Peel picture, in the National Gallery.

saw in court. It will be remembered that Gainsborough was also present, and that he ascribed his fatal illness to a chill caught on the occasion.

The following seventeen pictures represented Sir Joshua in the Exhibition of 1788: The Infant Hercules;* A Girl Sleeping;† A Girl with a Kitten;‡ portraits of Sir George Beaumont;§ Colonel Bertie;|| Mr. Braddyl;¶ Mrs. Drummond Smith;** Lord Darnley;†† Lady Betty Foster;‡‡ Lord Grantham with his Brothers;§§ Miss Gideon with her Brother;||| Lady Harris;¶¶ Lord Heathfield;*** Colonel Morgan;††† Lord Sheffield;‡‡‡ Mr. Windham;§§§ and the Duke of York.||||

I should be inclined to put Sir Joshua's "Infant Hercules" with his "Ugolino" and his "Death of Cardinal Beaufort" in a class apart, and to label them Tragedies of Compliance. We must accept them, I think, as Sir Joshua's substitute for vices. Most men of unusual powers have wasted part of them in proceedings which were detrimental to themselves and of no profit to their neighbours. Reynolds lived soberly and prudently, except when he over-weighted his easel with these quasi-historical machines. Let us take them as his tribute to human frailty, and give up all attempts to bring them within any reasonable view of art. For the "Hercules" he received from Catherine fifteen hundred guineas, a jewelled box, and a graceful letter of thanks.

* In the Imperial Hermitage, St. Petersburg.

† In the collection of the Earl of Northbrook, at Stratton.

‡ Known as "Felina"; the picture belongs to Mr. Pierpont Morgan. Many replicas and old copies exist.

§ At Coleorton.

|| Afterwards 9th Earl of Lindsey. The picture belongs to Lord Wimborne.

¶ Belonged, in 1865, to Cox, the dealer.

** Now the property of Mr. Herbert Gosling, Chertsey.

†† Not certainly identified.

‡‡ Afterwards Duchess of Devonshire. The picture belongs to the Duke of Devonshire.

§§ In Lord Cowper's possession.

||| Miss Gideon became the wife of the 11th Lord Saye and Sele. The picture belongs to Mrs. Culling Hanbury, Bedwell Park, Hatfield.

¶¶ Harriet Mary (Amyand), afterwards wife of Sir James Harris, created Earl of Malmesbury. The picture belonged in 1898 to Mr. C. J. Wertheimer.

*** In the National Gallery.

††† Sold at Christie's, in 1890, to Mr. Fitzhenry.

§§ Gibbon's patron; the picture belongs to the present Earl.

§§§ The Rt. Hon. William Windham. The picture belongs to the National Gallery, but is hung in the National Portrait Gallery.

|||| In St. James's Palace.



THE EARL OF NORTHINGTON. K.P.

National Gallery, Ireland



There are ten pictures under it, he confessed, some better, some worse. Now that the corpses are beginning to force their way to the surface, it is little but an unpleasant *morgue*.

We are now arrived at the last year of Sir Joshua's activity as a painter. At the beginning of 1789 there was little to warn the President's friends that his forty years of industry had arrived at their end. His health was apparently good, his social appearances more frequent than ever. Europe was on the eve of the great convulsion; the Bastille was to fall in July, and the various passions provoked by that event were to divide Sir Joshua's friends and leave his placidity the chief bond of union between them. The year, in short, was the last of the real eighteenth century. It saw the end of the indifferentism which had prevailed, in spite of party fighting and royal wars, from the latter days of Dutch William; and it saw the birth of that modern ferment, of that inter-vibration of human atoms, which has driven the world so hard and far since Reynolds laid down his palette and brushes for the last time. Sir Joshua's art knew no decay. His latest pictures were among the best he ever painted. He sent eleven to his last Academy.* They were: Cymon and Iphigenia;† the Continnence of Scipio;‡ Robin Goodfellow, or Puck;§ Cupid and Psyche;|| Miss Gwatkin,¶ Mrs. Watson,** R. B. Sheridan,†† Lord Henry Fitzgerald,‡‡ Lord Lifford,§§ Lord Rodney,||| and Lord Vernon.¶¶ Four, at least, of these should be included in any list of his finest works; I mean the "Cymon and Iphigenia," the "Robin Goodfellow," the "Simplicity," and the "Lord Lifford." The Buckingham Palace picture has never, I think, received all the admiration it

* L. and T. say twelve, but their "Mrs. Watson" and "Portrait of a Gentleman" probably refer to one and the same picture. There seems to have been a mistake in the R.A. Catalogue or Sir Joshua changed his contributions at the last moment.

† Given to George IV. by Lady Thomond; it is now in Buckingham Palace.

‡ In the Imperial Hermitage, St. Petersburg.

§ In the possession of Mr. Geo. W. Fitzwilliam, Milton House, Peterborough.

|| In the possession of Lady Burdett-Coutts, who also has the sketch for it.

¶ Known as "Simplicity." Many old copies, and perhaps one or two replicas, exist. Lord Tweedmouth has one of the latter. The 1789 picture is at Waddesdon.

** At Rockingham Castle, Northamptonshire.

†† Owner unknown to me.

‡‡ This entry is doubtful. It may refer to Hoppner's well-known portrait of Lord Henry, which was exhibited this year.

§§ Lately in the possession of the Hon. Edward Hewitt.

||| In St. James's Palace.

¶¶ Owner unknown.

deserves. It is the best by far of Sir Joshua's experiments in the nude. The conception is controlled by excellent taste, the linear arabesque is agreeable, and, if the obscuring coat of oil varnish with which Segurier protected it were away, the beauty of its colour would surely be disinterred.* The "Robin Goodfellow," or "Puck," as it was generally called, used to be one of the most famous of Sir Joshua's pictures. Rogers tells a story how people called out, "There it is!" in the street, as it was carried from Christie's auction room on the day of the Boydell sale, in 1805. The "Lord Lifford," a Chancellor in his robes, with the great seal of Ireland and all the paraphernalia of a *portrait de parade*, is one of the most satisfactory things of its class in existence, and the "Sheridan" repeats the success with which the painter had realized the individuality of Fox seven years before.

The end of Sir Joshua's career came with great abruptness. On the 13th of July he was at work on a young lady's portrait, when his left eye became suddenly so much obscured that he had to lay down his brush. He never again seriously took it up. "All things have an end," he quietly said, "and I have come to mine." His niece, Mary Palmer, who had the curious habit of speaking about her uncle's art as if it were a harmless amusement outside the serious business of life,† says, in a letter of this year: "He amuses himself by sometimes cleaning or mending a picture, for his ruling passion continues in full force, and he enjoys his pictures as much as ever. . . . He enjoys company, in a quiet way, and loves a game at cards as well as ever." The serenity with which he passed the remaining years of his life was only once interrupted. The history of the petty squabble which led to his temporary evacuation of the President's chair at Somerset House has been told so often and is so little to the honour of any one concerned, that I do not propose to tell it again in any detail. Broadly, what happened was this: In 1790 an Associate had to be elected at the Academy. On a ballot being taken, the numbers were equal between Sawrey Gilpin and Bonomi, the Italian architect,

* The story told by Leslie (L. and T., vol. II., pp. 536—7) of his conversation with Segurier is inconsistent with present appearances. Under Segurier's dreadful varnish—mastic mixed with linseed oil—the picture is clean enough. The surface must have been cleaned before the varnish was applied. The yellow gloom through which the charms of Iphigenia peer so appealingly seems entirely due to the presence of the oil on which Segurier depended for the prevention of "chill."

† In January, 1786, she wrote to the same correspondent: "My uncle seems more bewitched than ever with his pallett and pencils. He is painting from morning till night," &c.

who had recently settled in England. Reynolds gave a casting vote for the latter, and justified himself, quite needlessly, by explaining that he had acted in the hope that, when a vacancy occurred, Bonomi might be promoted to the "full honours," and so made eligible for the professorship of perspective. The other members resented the appearance of dictation, and ascribed the President's action to his desire to serve Lord Aylesford, Bonomi's patron. Shortly afterwards a vacancy occurred among the Academicians. Reynolds did his best for Bonomi, and was even instrumental in getting a number of the architect's drawings displayed in the room where the voting was to take place. This again most of those present resented, and the drawings had to be removed. The election then took place, and Fuseli was preferred to Bonomi by a great majority. Thereupon Sir Joshua resigned the Presidency. This bare statement includes, I think, all the facts on which the various accounts agree. A considerable want of courtesy seems to have been shown to Reynolds in the course of the quarrel. Sir William Chambers, the leading spirit of the Academy, laid himself open to the suspicion of being fearful lest Bonomi should win too secure a foothold in his, Sir William's, own profession, while Sir Joshua himself scarcely behaved with his usual tact. This, I think, is apparent in the long memorandum, endorsed "Satisfaction in the matter of Bonomi and the resignation of the President's chair,"* in which he gives his own account of the whole transaction. Sir Joshua persevered in his determination to resign, in spite of an intimation from the King that "his Majesty would be happy in Sir Joshua's continuing in the President's chair," until the 16th of March, when, the general assembly having made the *amende honorable*, and the King having signified his approval, he again took his old place in Somerset House.

Saving in the matter of sitters, Sir Joshua's last years were spent like the rest of his life. His attention was divided between the affairs of the Academy, the companionship of his remarkable circle of friends, the composition of his last address, and the care of his works of art. In a letter written by a daughter of his sister Johnson—to use the phrase of his time—we catch a curious glimpse of his careless hours.

"He is become," she says, "so violently fond of whist, that he scarcely staid to give the gentlemen time to drink their wine, before he proposed playing cards, that he

* It is printed in L. and T., Vol. II., pp. 558—582.

might get a rubber before he went (to the Academy). He is not tied down to common rules, but always has some scheme in view, and plays out his trumps always; for it is beneath his style of play ever to give his partner an opportunity of making his trumps; but, notwithstanding, he generally wins, from holding such fine cards."

His fifteenth and last Discourse was delivered on the 10th of December, 1790. It was mainly devoted to the character and abilities of Michelangelo, and ends with the famous and happy peroration:

"I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these Discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this Academy, and from this place, might be the name of—MICHELANGELO."

Fourteen months later Sir Joshua Reynolds was dead. The last year of his life saw him occupied over many things which had an atmosphere of good-bye about them. He offered his valuable collection of pictures by the old masters to the Royal Academy at a nominal price, on condition that a gallery for them should be erected on the site of the Lyceum, in the Strand. The offer was declined. He then exhibited a part of the collection in a room in the Haymarket, calling it "Ralph's exhibition," and handing over the profits to his old servant, Ralph Kirkley. Much of his attention was given to the project for a statue of Johnson, to be erected in St. Paul's, one of the few projects of the kind which have ended in every way according to the hopes of the projectors. In May he sat for his portrait for the last time, to the Swedish artist Carl Fredrik von Breda. The picture is in the Academy at Stockholm. In October, Sir William Chambers was his substitute at Somerset House, and in November he made his will. A few days later he offered to resign the Presidency, feeling that he was no longer equal to its duties. The general assembly re-elected him, however, on the 10th of December, nominating West as his deputy. He never again occupied the chair. At the end of November Boswell writes to Temple:

"My spirits have been still more sunk by seeing Sir Joshua Reynolds almost as low as myself. He has, for more than two months past, had a pain in his blind eye, the effect of which has been to increase the weakness in the other, and he broods over the dismal apprehension of becoming quite blind. He has been kept so low as to diet that he is quite relaxed and desponding. He, who used to be looked upon as perhaps the most happy man in the world, is now as I tell you."



LAVINIA, COUNTESS SPENCER, WITH HER SON, VISCOUNT
ALTHORP

J. S. A.



HIS DEATH

Another visitor, Fanny M. May, describes him as wearing a bandage over one eye and the other shaded by a green lace curtain.

"He seemed serious even to a child, though extremely kind. 'I am very glad,' he said, '... to see you again. I wish I could see you better! but I have but one eye now, and scarcely that.' He said, writing to his son, declares the peace with which he approaches death. 'Nothing,' he says, 'can equal the tranquillity with which he views his end.' He congratulates himself on it as a happy conclusion to a happy

In the evening of Thursday, the 23rd of February, 1881, he died.



Another visitor, Fanny Burney, describes him as wearing a bandage over one eye and the other shaded with a green half-bonnet.

"He seemed serious even to sadness, though extremely kind. 'I am very glad,' he said, ' . . . to see you again, and I wish I could see you better! but I have but one eye now, and scarcely that.'" Burke, writing to his son, declares the peace with which he approached death. "Nothing," he says, "can equal the tranquillity with which he views his end. He congratulates himself on it as a happy conclusion to a happy life."

In the evening of Thursday, the 23rd of February, 1792, Sir Joshua died.



THE STRAWBERRY GIRL.
WILLIAM VERELSTRAET

CHAPTER VII

SIR JOSHUA'S CHARGE 183



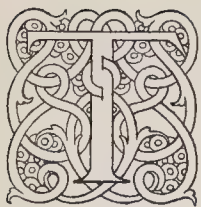
ROBINETTA.
National Gallery.



LADY AND CHILD.
National Gallery.

CHAPTER VIII

SIR JOSHUA'S CHARACTER AS A MAN



HE character of Reynolds was not transparent. In this he offers a remarkable contrast to Gainsborough, whose personality might be built up on the evidence of a single letter. Gainsborough's friends knew him as he was. They met him, no doubt, with different measures of toleration: to some, his uncertainty, his irresponsibility, his freedom of manners and tongue, were less pardonable than to others; but they all drew his character in the same lines. It was not so with Reynolds. His friends agree upon superficial matters, but scarcely upon the personality that lay beneath. A strong side light is thrown by a story told by Boswell, which almost certainly relates to Sir Joshua. "Talking of a friend of ours associating with persons of very discordant principles and characters, I said he was a very universal man, quite a man of the

world. JOHNSON.—‘Yes, Sir; but one may be so much a man of the world as to be nothing in the world. I remember a passage in Goldsmith’s *Vicar of Wakefield*, which he was afterwards fool enough to expunge: ‘I do not love a man who is zealous for nothing.’” Reynolds was zealous for nothing. Never do we find the least touch of excited warmth in anything he wrote or anything he said. The famous peroration to his last Discourse comes more nearly, perhaps, to *abandon* than anything else. With his well-wishers this was moderation; with enemies, and with friends when they had been provoked by his imperturbability, it was coldness of heart. Moderation is a good low-water mark, but a bad high one. With Reynolds, I fear, it represented the highest level to which he could drive his interest, rather than any restraint upon bounding feelings or desires. He was essentially self-contained, by which I mean that he depended for his happiness entirely upon the effects of external things on his own personality, and not at all upon reflexes from the enjoyment of others. A life of solitude would not have pleased him; he was no Diogenes; but his pleasure did not spring from seeing those about him happy in their own fashion. It came from the way in which their proceedings affected his own sense of what was good in life. In short, he had none of the makings of an altruist; he felt no impulse, either from heart or mind, to make sacrifices or act against his will for the sake of giving an issue to desires he did not share. And yet it would be misleading to call him an unqualified egoist. His judgment was so unbiassed that his actions were those of a sympathetic man, although not as a fact dictated by sympathy. He appears seldom, if ever, to have given offence, except on those occasions when his quietude was in itself an injury. To a quick and eager personality like that of Mrs. Thrale, the want of passion with which he contrived to be kind was a frequent provocation. We may guess that the turbulent and inconsequent Barry was driven backwards and forwards from good will to ill, by the irritating contrast between his own excitements and the measured way in which Reynolds met them, at one time with approval, at another with censure. Johnson’s assertion that he was the most invulnerable man he knew, had a double force. It meant not only that it was difficult to find a weak point against which to plant a battery, but that also when a breach was made, the painter’s equanimity would form



PENELOPE BOOTHBY: "THE MOB CAP"

Mrs. Thwaites



the most effectual retrenchment. Leslie pretends to see in Sir Joshua a warm-hearted person, filled with the milk of human kindness, and energetically benevolent to every one about him. Before accepting such a reading of his character, we should have to ignore all the direct evidence we possess. In the face of such portraits as those drawn by Goldsmith, Dean Barnard, and Mrs. Thrale, it is futile to build up a conception irreconcilable with theirs on deductions which may or may not be true. It is quite certain that Reynolds was not *collet monté*. His relations with people like Wilkes, Charles Greville, Nelly O'Brien, and Mrs. Baddeley; his union as it were in a single pattern of Sheridan and Hastings, at the very moment when the one was building up his fame by invective against the other; the readiness—to quote a slight but not insignificant indication—with which he allowed a great lady in all her glory to seat herself in the chair just vacated by some unwashed gutter child; all these support the charge of indifferentism so often brought against him, and suggest a less amiable explanation of his *insouciance* as a host than the one favoured by Leslie. His dealings with his own family point in the same direction. He seems to have had no intercourse at all with his brothers. With his married sisters, he had business relations, which led to an occasional exchange of ideas. The spinster Frances, who lived in his house until she and he could stand it no longer, was a favourite with all the world except her brother. Offy, his favourite Offy, was allowed to marry an approved suitor without even a letter of goodwill, until Burke forced it from him. Northcote disturbed his equanimity by receiving a brother Devonian in the little den in which he was condemned to work; and for thirty years his house was filled with pupils to whom he scarcely showed himself, pupils to whom he never makes the slightest allusion in his letters or conversation, pupils whose very names are unknown, except for one or two who find a casual mention in the talks of Northcote.

On the other hand, if Reynolds had little heart, his instincts were in the right direction, and his taste was consummate. He lived for more than forty years among men and women who had often but little in common beyond his acquaintance and a reputation for wit; and yet he had no quarrels. An occasional outburst against the coolness of his judgment was the only sign of irritation he ever provoked from those he called his friends. He said he hated Barry; but we may safely assume that what he felt was not hatred,

but the intense irritation set up in a man of reason by the proceedings of a wrong-headed fanatic. He could be quietly jealous. The ephemeral vogue of Liotard spurred him to bitter words; and his equanimity was disturbed by the outbreak of human nature which took place among his colleagues in 1790. In both these cases his displeasure was excited by attacks on his scheme of life; by attempts, as it were, to head him off from the line of advance he saw stretching out before him; and as soon as they ceased he fell back into his normal calm. So far as the aspect he presented to the world is concerned, all the evidence we have points in one direction. He was imperturbably kind, judicial, and non-impulsive. As to what lay beneath the surface, men held different opinions in his lifetime, and have differed ever since. To me it appears indisputable that Sir Joshua's heart was very hard, but his mind just—a combination much more usual than we are apt to think—and that his one passion, if it can be called a passion, was ambition, which in his case was a quiet, persistent determination to fill as conspicuous a position in the society and the art of his time as his abilities and the accident of his birth would allow.

Odds and ends of evidence, and we must rely on odds and ends, are worth nothing unless we can see them converging upon a personality, and that a personality consistent with the actual work Reynolds has left us. Now the justification for all this discussion lies in the belief, at which I, at least, have arrived, that the things we really know of Sir Joshua as a man explain both his achievements and his shortcomings as an artist. It is difficult to identify the genial, affectionate, somewhat happy-go-lucky individual in whom Leslie would have us believe, with the painter who, above all others, arrived at excellence by taking thought. Reynolds distrusted genius; and from his own point of view he was right. He arrived at results scarcely to be distinguished from those of genius, and did so entirely by the action of a profound taste upon accumulated materials. His path towards excellence was conscious, discriminative, judicial. Every step he took depended on the exercise of a deliberate choice. He felt no heats, driving him into particular expression in his own despite. Just as by fairness of mind he produced the effect of sympathy among his friends, so by unerring judgment he produces the effect of creation on us who value his art. He appears to me the supreme, if not the only, modern

HIS ART FOUNDED ON THOUGHT

instance of a painter reaching greatness along a path every step of which was trodden deliberately, with a full consciousness of why it was taken and whither it was leading, and with the power to be turned back or to change the goal at any moment. Superficially the art of Sir Joshua resembled that of Raphael, but it well may be said that, essentially, the processes of the two men were different. Sir Joshua painted to such a degree that it became pseudo-gravure, and he was not the servant of his taste, with a rare industry of mind.

I propose to discuss the pictures and the character of Sir Joshua in the light of this conception of his character.



FRANCIS JOSHUA REYNOLDS

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instance of a painter reaching greatness along a path every step of which was trodden deliberately, with a full consciousness of why it was taken and whither it was leading, and with the power unimpaired to turn back or to change the goal at any moment. Superficially, the art of Sir Joshua resembled that of Raffaello as little as it well could; mentally, the processes of the two men were curiously alike. Both possessed taste to such a degree that it became pseudo-genius; and both were endowed, for the service of their taste, with a rare industry of mind.

I propose to discuss the pictures and writings of Sir Joshua in the light of this conception of his character.



THE INFANT JOHNSON.



MARTIN LUTHER



MARTIN LUTHER

CHAPTER IX

THE ART OF REYNOLDS



O many people, even among those in whom art is one of the serious considerations of life, any elaborate examination of a painter's personality seems impertinent. They say the world cares only for results, and that so long as the artist reaches the conclusions, the method of his reaching them is of no interest to himself.

Such an assertion covers the whole question of the significance of art. What is it that attracts us to a work of art? In spite of stale jeers about 'objective' and 'subjective' the answer can only be that the significance of a picture lies mainly in its objective qualities, for the tiro, and in its subjective for the real appreciator. The one is fascinated, like Dr. Samuel Reynolds, by its power to *superficially* the other by the beauty and vigour of the personality behind it. If the value of art lay in the feigned reproduction



MASTER HARE.



MRS BRADDYL.

CHAPTER IX

THE ART OF REYNOLDS



O many people, even among those with whom art is one of the serious considerations of life, any elaborate examination of a painter's individuality seems impertinent. They say the world cares only for results, and that so long as the artist reaches acceptable conclusions, the method of his getting there is of interest to himself alone. Such an assertion raises the whole question of the significance of art. What is it that attracts us in a work of art? In spite of stale jeers about 'objective' and 'subjective,' the answer can only be that the significance of a picture lies mainly in its objective qualities, for the tiro, and in its subjective for the real appreciator. The one is fascinated, like Dr. Samuel Reynolds, by its power to *tromper l'œil*, the other by the beauty and vigour of the personality behind it. If the value of art lay in the feigned reproduction

of things already created by a force outside man, then the artist would by no means deserve the pinnacle on which the world has placed him. In that case his genius would be of a secondary kind, and would be rightly compelled to yield the *pas* to those intellects which look upon existing things as stepping stones to something more. The mark of a first rate mind is the power to create; to select, combine, and organise material into a whole that is at once new, coherent, and finite. No matter where we look—among statesmen, captains, poets, philosophers, painters—this is our last although often unconscious test of what we call greatness. The mind which stops short at analysis, arrangement, and exposition, no matter how acute and pellucid it may be, we relegate to the second row. It has missed that ability to work on the lines of nature herself with which the supreme spirits are endowed.

The one perennial characteristic of the human mind is the determination to understand itself. The best proof of its own efficiency any human mind can give is a feat of synthesis, for the power to synthetize implies the inferior mental gift of analysis as well as a number of moral virtues. The most intimately comprehensible results of synthetic power are those attained by the artist, for there all converging efforts are so focussed that the organic nature of the product can be readily grasped. The deduction from this sorites is that behind the work of art lies the goal for which our critical curiosity is making, and that no energy is wasted which tries to understand the artist. "Ce que nous admirons dans l'œuvre d'art, c'est le génie de l'artiste," was the motto of Véron, one of the clearest of modern writers on æsthetics. "Dans les œuvres qui m'intéressent," said Thoré, "les auteurs se substituent en quelque sorte à la nature. Quelque vulgaire qu'elle pût être, ils ont eu une perception particulière et rare. C'est Chardin qu'on admire dans le verre qu'il a peint. C'est le génie de Rembrandt qu'on admire dans le caractère profond et singulier qu'il a imprimé sur cette tête quelconque qui posait devant lui."*

These quotations will do for a declaration of faith. It is absurd to stop at admiration. Before a Chardin, or a Rembrandt, we feel an irresistible desire

* "In those works which excite my interest, the authors, in a fashion, substitute themselves for nature. However commonplace it may be, they look at it with a singular vision of their own. It is Chardin's self that we admire in the glass he paints. It is by the genius of Rembrandt that we are fascinated in the presence of the deep and peculiar significance with which he invests the head of any model who happens to pose before him."—*Salon de 1863*.

to reconstitute the man, to reason out the 'why' he became the particular kind of artist he was, to trace the connection between his personality as a whole and those special gifts which made him a creator, and to determine the particular place in the hierarchy of artists to which his creations entitle him. In my last, short chapter I sketched the character of Reynolds as a social unit. I shall now try to show the connection, which was in some ways peculiar, between his lay character—if I may put it so—and his art.

We have seen that through the whole of his life Sir Joshua's impulses were at the disposal of his reason. No untimely passion ever thrust him aside from the path he had traced out. Even as a boy he was free from inconvenient enthusiasms, and was able, when asked to choose a profession, to make distinctions as wise as they were unusual. "I will be a painter," he said, "if you give me the chance of becoming a good one; otherwise I will sell drugs." No doubt he was seventeen when the choice was offered, but even at that age such common sense is rare. He gives one the impression, not so much, perhaps, that he had no passions, as that he could nourish one and starve another at will. He showed no resentment when he was turned out of the house by Hudson, and I cannot avoid a sneaking belief that he deliberately provoked his own dismissal. He had been an apprentice for nearly two years, and must have felt that to spend two years more at the same work would be waste of time. This guess finds some little confirmation in the fact that of all the influences under which he came, that of his early master seems to be the only one he ever knowingly tried to shake off.* He left Hudson, and began to compile his style. We know from his proceedings in later years how this would be done. He was awakened by Gandy to the possibilities which lie in texture and to the value of breadth. Rembrandt showed him how the incidence of light could be made significant and expressive, and explained, moreover, that a portrait should hint at latent energy although it may scarcely display it in action. Neither in the pictures of Gandy nor in such Rembrandts as were then to be seen in England, did he find much to stir his sense of colour. The early portrait of himself in the National Portrait

* In his master's studio he must at least have learnt to paint soundly, to select and manipulate his materials with some thought of the future; and yet, ten years later, we find him setting the example of recklessness in this respect which has been so ruinous to his school.

Gallery (see Title Page) is a fine example, perhaps the best we have, of what he could do before his visit to Italy. It shows how well he had profited by such opportunities as had come in his way. Although not a design in the full sense of the word, it is happily conceived. The action allows unity to be won without any sense of effort. The colour is pleasant though sombre, and probably, when the picture was new, the shadow over the upper part of the face was vastly more luminous than now. If Reynolds, at this period in his career, had had the luck to encounter some one to tell him how to give all possible depth and brilliancy to his pigments without danger to their constitution, he might have gone near to treading on the heels of Rembrandt. He tried to penetrate the Dutchman's secret by copying, and not a few pictures which now pass under the name of Rembrandt show unmistakably the hand of Reynolds.* It was not often, however, that he carried out a process consistently, and with sufficient foresight. He went over the ground as often as the fancy took him, he employed glazes differing too slightly in tone from the solid painting beneath, and he failed to make sufficient use of the contrast in kind between reflecting and absorbent surfaces. In short, he tentatively felt his way in a method which demands for complete success that its user shall know exactly, from the very beginning, what has to be done.

The eyes of Reynolds were first opened to the possibilities of colour by his visit to Italy. In England he had been preoccupied with effects of light and shadow. In Italy the decorative simplicity, the broad satisfaction with a simple surface, which is one of the marks of the south, touched his imagination, and led him to work, for a time, in a manner that we can hardly recognise as his. He remitted his practice of building up a picture. He painted frankly and "straight away," substituting distribution for concentration, and abandoning his cheese theory for the nonce. The best example I can point to of this passing phase in his development—it did pass, entirely—is the parody on the School of Athens, which is quite free from darkening, cracking, fading, and any other sign of premature decomposition. Unfortunately he was not content to persevere in simple methods. Such technique as that of the caricatures is rare in his practice. His satisfaction with Italian simplicity soon gave way to the desire to combine the force and depth of Rembrandt

* Unless I am greatly mistaken there is one in the National Gallery.



THE HON. FRANCES HARRIS, WITH HER DOG

From J. Groser's Mezzotint, after the Picture in the Earl of Darnley's Collection



with the decorative splendour of the south. What this led to may be seen in the "Giuseppe Marchi," at Burlington House, and that "Mrs. Chambers" of which McArdeU made such an exquisite mezzotint. Both these pictures are Rembrandts plus a Venetian touch in their colour, and when still fresh they probably justified their author's ambition. We know that he was proud of both performances, and was willing to make them his *avant-coureurs* in England. But his technical knowledge was unequal to the task of ensuring longevity to his effects; both pictures were soon thrown out of keeping by irregular modifications of their substance, and both are now somewhat horny and opaque.

The "Marchi" was the first picture finished after his return to London; the "Mrs. Chambers" was painted in Paris, on his way home. The next addition to his æsthetic resources is embodied in the famous "Keppel" of 1753, in which he makes such bold use of dramatic action. The general movement is said to have been conveyed from a statue, but which statue I do not know.* It is clear, however, that the principles of sculpture had for the moment intruded upon the thoughts of Reynolds when he was fixing his design. The perfect balance and detachment of Keppel's figure; the way it stands upon its feet, its promise of equal harmony from all points of view, our feeling that we could turn it, on a pivot; all these support the notion that the first hint was taken from something "in the round," and show once more how ready he was to profit by what other people had done. In a paper quoted by Leslie,† Reynolds declares how he considered himself as "playing a great game" and laying very bold foundations for a success which he hoped was to come. "Instead of beginning to save money, I laid it out faster than I got it, in purchasing the best examples of art that could be procured;—I even borrowed money for this purpose. The possession of pictures by Titian, Vandyck, Rembrandt, &c., I considered as the best kind of wealth. . . . Study, indeed, consists in learning to see nature, and may be called the art of using other men's minds. . . . My principal labour was employed on the whole together; and I was never weary of changing, and trying different modes and different effects. I had always some scheme in

* The resemblances to the Apollo Belvedere are, of course, obvious, and Leslie seems to allude to some derivative from that too famous figure at p. 106 of his first volume.

† Vol. I., p. 115.

my mind, and a perpetual desire to advance." Further on in the same paper he says: "I was always willing to believe that my uncertainty of proceeding in my works—that is, my never being sure of my hand, and my frequent alterations—arose from a refined taste, which could not acquiesce in anything short of a high degree of excellence. I had not an opportunity of being early initiated in the principles of colouring: no man, indeed, could teach me. If I have never been settled with respect to colouring, let it at the same time be remembered that my unsteadiness in this respect proceeded from an inordinate desire to possess every kind of excellence that I saw in the works of others." Here, from his own lips, we have the key to Sir Joshua's personality as an artist. He was always gathering both material and ways to use it; his remarkable success, with "a method which too often leads to insipidity," depended on the union, in his own person, of a fine taste and untiring mental activity.

The painting of the Keppel marks an epoch in the career of Reynolds as well as of modern art. Down to 1752 it is easy to determine whence the inspiration came for everything he did. One picture is a sublimated Hudson, another an echo of Rembrandt, a third a Hogarth with a difference. The Keppel is new, mainly perhaps, because he there draws upon his memories of a different art, but still new. He paints the energy and aptitudes of the man as well as his head and body. Such a thing had never really been done before. Some of the great Italians had, no doubt, suggested the dynamic possibilities of their sitters; Velazquez had now and then gripped the nature before him with so nervous a hand as to produce a dramatic result; but before Reynolds painted his Keppel no one had succeeded in fusing frank and veracious narrative with other artistic qualities in a portrait. It was exactly the thing to create a *furor*, for it was at once novel and entirely comprehensible. People could say "How new!" and "Why hasn't it been done before?" in the same breath. Such a success would have been dangerous, if not fatal, to most men. They would have repeated it until all merit had been taken out of the original performance. With Reynolds it seems only to have had the effect of confirming himself in that deliberate eclecticism of which he was to make so excellent a use. From the years immediately succeeding, date the first pictures in which a real personal style of his own appears. And yet these very things vary enormously. We can always trace the eclectic spirit, the

desire to utilise accumulated hints, the distrust of inspiration and disbelief in "genius," by which he is divided from all other painters of his own rank.

It is impossible to discuss Sir Joshua's productions during the ten or twelve years which followed his establishment in London in anything like detail. It was the busiest time of his life, and sitters came in regiments. I must be content to select a few characteristic works, and with their help do my best to justify my view of his achievement.

One of the most obvious and at the same time decisive proofs of the deliberate nature of Sir Joshua's conceptions, is the contrast, in character, between his male and female portraits. One would think that the first care of a portrait-painter would be to adapt his ideas—his ideas of design, handling, and action—to the sex of his sitter. But, as a matter of fact, very few painters have done anything of the kind, and the best least of all. Titian, Velazquez, Rubens, Rembrandt, Hals, and Van Dyck, all had pretty much the same formulæ for men and women. As a consequence no one among them, with the possible exception of Titian, succeeded equally well with both sexes. To explain what I mean I may say that, to me at least, Van Dyck's portraits—putting aside the "Cornelis Van der Gheest"—seem always feminine, while those of Rembrandt, Frans Hals, and Velazquez seem no less invariably masculine. The hard thinking of Reynolds preserved him from a similar mistake. His patterns in line and colour have sex. During his first period of maturity, which I take to be the years between 1753 and 1765, he painted some half a dozen magnificent portraits which illustrate this as well as other characteristics with peculiar force. The earliest of these is the Mrs. Bonfoy, at Port Eliot, painted the year after the Keppel. Better known is the Kitty Fisher, with the doves, of which more than one competing example exists. The one we reproduce is at Crewe Hall. It is a capital instance of what I mean by femininity in conception. Every element carries with it the notion of woman. The handling is vaporous, sinuous, and long; the colour opalescent, and without masterful contrasts, the design—but that is a matter of course—avoids any hint at the quick aggression of the male. Still finer, though less 'important' and much less famous, is the "Lady

Tavistock" which used to be at Quiddenham and is now in the collection of Mr. Edward Raphael. Here Reynolds suggests with extraordinary felicity the atmosphere of tender waiting, of intelligent docility, which is proper to the young wife. Technically, too, it is one of the best of his early works, and shows the example of Rembrandt put to the most agreeable use. But finer still than either the "Kitty Fisher" or the "Lady Tavistock" is the great "Nelly O'Brien" of 1763, in the Wallace collection.

On the whole, I think this should be accepted as Sir Joshua's masterpiece. In other pictures he flies at higher game. In the "Duchess of Devonshire with her Baby" he paints maternal interest, energy, love, and paints them with a broader and more audacious brush; in the "Lady Crosbie" he concentrates a life history into a movement and wins a miraculous unity; in the "Laurence Sterne," we can see his own curious smile as he plucks out the heart of a mystery and sets it before us as a man. But two of these three pictures can be criticised, even from his own standpoint. In his determination to be baby-like with the little Lady Georgiana he becomes just a thought clumsy, while the trenchant focussing of the Sterne leaves its outskirts rather unfurnished and insignificant. The "Lady Crosbie," indeed, is no less triumphant than the "Nelly O'Brien," but the triumph was easier to bring off. Nevertheless, Sir Charles Tennant's picture has a better claim, I think, than any other to a place beside the beautiful creation at Hertford House.

Nelly O'Brien was a light o' love, a courtesan in the old classical sense, who transferred her affections with facility, and looked to results in purple and fine linen. But like other *demi-mondaines* in the days when there really was a stratum between the outer world and the common ruck of *demoiselles de la petite vertu*, she was prudent in her way, and Reynolds could feel that he had done all the occasion demanded when he had mixed a certain air of detachment, a touch of the looker on, into the usual air of a fine lady. And so she sits as we see her, collected, and with but the least possible hint at curiosity, in the sunlight, and backed by the shade of trees. In colour no Reynolds is more delicious. The pale crimson of the quilted skirt, the blue of the overdress, the rich black, like the blacks of Gainsborough, which veils her shoulders, make up a moving harmony. They also betray the influence under which the picture was conceived. Allan Ramsay was so inconsiderable a



LADY COCKBURN AND HER CHILDREN

Alfred Beit, Esq.



painter, that his productions have never, so far as I know, been reckoned among those by which the art of Reynolds was affected. And yet among the Sir Joshuas which date from the years immediately following Ramsay's establishment in London (in 1762), the indications that his refined taste, and, especially, his happy use of shy and delicate colours, had their effect, abound. In another particular, in the extreme solicitude with which the three separate layers of drapery over the girl's lap, are arranged and painted, the effect of Ramsay's example may be traced. It is exactly what Ramsay would have done himself, carried to a perfection he could not approach. Sir Joshua's first visit to Belgium took place in 1781; had he gone there twenty years earlier we should certainly have suspected him of taking a hint from Rubens also. In his diary at Brussels we read: "Mr. van Haveren has an admirable portrait by Rubens, known by the name of the Chapeau de Paille, from her having on her head a hat and feather, airily put on; it has a wonderful transparency of colour, as if seen in the open air; it is upon the whole a very striking portrait; but her breasts are as ill drawn as they are finely coloured." If these words had been written in 1763, and their writer had afterwards set to work to show how he could profit by the beauties and defects of the Chapeau de Paille, he could not have carried out his purpose more completely than in the Nelly O'Brien. And this shows the danger of ignoring coincidence.

Before saying good-bye to this bewitching picture, I should like to point out one small detail in which the coolness of Sir Joshua's judgment betrays itself. Nelly O'Brien has a dog; so has Mrs. Robinson, in the superb Gainsborough which hangs on the same wall. Compare the two little beasts and see what a world divides them. Sir Joshua's dog is a flat ornament, with a cutting edge. It helps to give an agreeable contour to the light mass in the picture and to reduce the quantity of black, but as a dog it does not exist. It is depressed out of being in obedience to the artist's notions of balance and accent. Gainsborough behaves differently. His interest in the dog, there, waiting to be painted, overcomes his prudence. So with him the ornament is alive, and by its alertness enhances the vivacity of its owner. In the whole range of Sir Joshua's art you will find nothing to compare, so far as technique is concerned, with the vivid and complete way in which this white dog is relieved against the whiteness of the woman beside him. In short, the fire of

Gainsborough drove him to face all the difficulties, while the cool blood of Reynolds left him content with an easier success.

The male portraits of this time include the "Laurence Sterne," the first "Garrick" and the "Garrick between Tragedy and Comedy." Between the three we get a complete illustration of how Reynolds approached his portraits of men. In one of the famous Dialogues he makes Johnson say of Garrick, "No, sir, Garrick left nothing to chance. Every gesture, every expression of countenance and variation of voice, was settled in his closet before he set his foot upon the stage." Before such a portrait as the "Sterne" our conviction is strong that Sir Joshua behaved in the same way himself. We feel that the conception is based not so much on the studio impression, as upon a mental determination that thus the creator of *Uncle Toby* should be painted, and in no other way. No artist has been so indefatigable as Sir Joshua in hunting up significant attitudes and gestures when notable men proposed that he should paint their pictures. The "Lord Heathfield," with the key of Gibraltar, is the typical instance, but it is the exception to find him handing celebrated people down to us without some hint of how they won their fame. The personality of Sterne, then, lies open in Sir Joshua's portrait, and yet it has a touch of artifice. The attitude and the expression of the face are not in convincing harmony. The man has been posed and wonders what the result will be. The Garrick, though equally profound, is more spontaneous. In spite of his gift of forethought, Reynolds was quicker than most men to profit by a happy inspiration or an accidental hint. The player's attitude—keen, alert, receptive—proclaims itself his own. He has leant forward to talk and listen, and the artist has pounced upon the chance. The picture marks one extreme of Sir Joshua's habit; the second Garrick—between the tragic seducer and the comic—the other. Here everything has been carefully weighed and determined, so much so that the draperies, the turn of the figures, even the facial expressions, seem better suited to sculpture than to the prompt art of the brush.

So far the dominant note of Reynolds has been variety, a variety based partly on the absence of any driving bias within himself, partly on his power to think, and partly on his desire to give some moral or intellectual apropos to every portrait he undertook. He paints women in one spirit, men

in another; and in both makes a point of building his conception on something they have been or done. He is experimental, and exploits his predecessors, depending at one moment on the chiaroscuro of Rembrandt, as in the "Lady Tavistock," at another on the arabesque of—let us say—a Bernini, as in the "Garrick between Tragedy and Comedy," at yet a third on the delicacy of a timid artist like Ramsay, as in the "Nelly O'Brien." Through them all runs a connecting thread in that love of a fat texture with which the dictum of Gandy had inspired him, but otherwise they differ in a way that shows a more untiring mental activity than we can point to in any of his rivals. As time passed he was seduced into increasing the dose of self in what he did, into betraying more frankly the native sympathies which underlay his eclectic notions. Down to about 1765, however, we are kept in doubt as to which influence will finally prevail, as to whether he will crystallise into an inheritor from the Dutch, the Venetians, the Bolognese, or the Ferrarese. Curiously enough, he did, as a fact, settle down to a manner in which the Venetians and one of the Ferrarese counted for more than any of the men to whom his gaze was turned during his early maturity. Correggio, Titian, and Paolo had captured his fancy in Italy, but their influence lay comparatively dormant during the years which saw the building up of his fame. After about 1774 we shall find them decisive factors in his art.

From 1765 to 1774 was a sort of middle period. It was a period of good painting expended too often on conceptions which are not essentially pictorial. His eye still lingers on the Bolognese, who count for much in such compositions as "Lady Sarah Bunbury Sacrificing to the Graces," "Mrs. Blake as Juno with the Cestus of Venus," "Ugolino," "Dr. Beattie," and even the great and famous Montgomeries of the National Gallery. In all these we find æsthetic qualities controlled and subdued for the sake of others which are not æsthetic. His curious theory of drapery in the abstract is allowed to spoil the effect of more than one masterpiece, while unity is often sacrificed to a supposed necessity for hanging art on a lay peg. The drapery idea is particularly unfortunate, for nothing would have done more to cure Sir Joshua of the emptiness which spoils so many of his quasi-historical pictures than attention to the sheen of silk and velvets. Imagine the "Ladies decorating a Term of Hymen" conceived in the same spirit as Paolo's "Family of Darius"! To my mind the best productions as a class of this

unequal period were such things as the group of the two Paines, father and son, at Oxford, painted in 1765—66; the "Goldsmith," of 1770; the "Mrs. Abington as Miss Prue," of 1771; the Hertford House "Strawberry Girl," painted in 1773; and the "Baretti," of 1774. Sir Joshua used to say that no artist, however great, had done more than two or three really original things, and that among his own works only the "Strawberry Girl" deserved to be so considered. It is difficult to be sure of how he meant this to be taken. To us onlookers, with another century of experience, he seems to have painted many things quite as original, the "Master Crewe," for instance, or the many versions of Mrs. Abington. I suspect that what sounds like a critical opinion was in reality a plain statement of fact, a confession, in short, that most of his inventions had been founded on some hint from outside.

During the last fifteen years of his active career Sir Joshua shed his irrelevancies. Between 1774 and the failure of his eyes in 1789, he was seldom induced to overload a picture. He seems at last to have become thoroughly alive to the futility of supporting art with non-artistic props, and from 1774 onwards we rarely find a composition embarrassed by its extrapictorial elements. His invention is as active as ever, but it runs on truer lines. No doubt he is seldom satisfied, especially in his larger works, to depend solely upon line, colour, and illumination. But his sense of what will sink properly into an æsthetic whole has become more unerring, and we no longer find schemes dislocated by the introduction of things which spoil the focus. His inability to manage a crowded canvas still persists. The "Lady Cockburn and her children" and the very similar group of Lady Smyth and her family, painted in 1774 and 1786 respectively, have no æsthetic unity at all. In the one apparent exception, the Marlborough family group of 1778, the arrangement is so obviously artificial that, in spite of its success, it does not shake our opinion.* But when it is a question of one or two figures, he wins a unity that had been previously beyond his reach, and wins it not seldom

* It is a little curious that nearly twenty years earlier Reynolds had elaborately jeered at the very principle he here puts into action. In one of his *Idlers* (29 September, 1759), he makes his "cheap connoisseur" exclaim, "What a pity it is that Raffaele was not acquainted with the pyramidal principle! he would then have contrived the figures in the middle to have been on higher ground, or the figures at the extremities stooping or lying; which would not only have formed the group into the shape of a pyramid, but likewise contrasted the standing figures."



MARY AMELIA, MARCHIONESS OF SALISBURY

From Val. Green's Messtint, after the Picture at Hatfield



by the very means which had once been the chief cause of failure. Mrs. Lloyd writing on the tree; Master Crewe swaggering as Bluff King Hal; little Montagu in the snow; Lady Crosbie stealing off surreptitiously to catch a lover, her own or some one else's; the Waldegraves with their tambours; Georgiana Duchess jumping her infant; Lord Heathfield gripping the key to the Mediterranean; John Hunter meditating among his bones; Mrs. Abington thrusting out her impudent *museau* from behind the curtain; all these are examples of incidents growing on the theme, instead of being tied up with it in a sort of bundle. I might also refer to the countless "Muscipulas," "Felinas," "Robinettas," &c., &c., as examples of the same felicity, but in spite of their reputation few of these pictures deserve a place among Sir Joshua's best works. As a rule they are ill-drawn, poor in colour, and none too happy in texture. There are exceptions, of course. The "Age of Innocence," in the National Gallery, is not only a delightful image, it is perhaps the happiest of all Sir Joshua's endeavours to get a surface "like cream or cheese." But unlike most artists Reynolds does not seem to have done his best when he worked 'for fun.' "Penelope Boothby," "Simplicity" (Offy Gwatkin the second), "Miss Crewe," "Princess Sophia Matilda," have a charm, both of thought and execution, beyond anything we find in the mementos of his unbespoken hours.

Speaking generally, Sir Joshua made the best use of his powers after he had passed his fiftieth year. Before 1774 he failed oftener than he succeeded, by which I mean that the majority of his works hint rather at unfulfilled than at fulfilled intentions. Now and again he produced a magnificent thing like the "Nelly O'Brien," but on the whole we feel he had not settled down into a secure conviction as to what he could and could not do. He was still experimental; he was still the prey of any notion thrown at him by a sympathetic rival or friend; he was still a sceptic, or rather a positive and militant disbeliever in the existence within himself or any one else of originating genius, requiring nothing but encouragement to throw off the flowers of art. His Discourses show us how his mind worked. He thought the way to produce an artistic thing was to accumulate materials from men who had gone through the same process before, and to call in taste to break them to a new service. Like other theorists, before and since, he committed himself to his theories before he *knew*. Certain it is that

as life advanced he grew less apt to corroborate his own ideas with a thought from Venice, Bologna, or Amsterdam. Only once or twice in his whole career did he paint a picture in which no trace of any influence outside himself could be recognised, but in his final and greatest period the imported elements are completely digested. Another characteristic of these later years is the disappearance of vacillation. His work is still various, but its variety no longer suggests surrender. He leaves off ringing the changes on Rembrandt, Correggio, Titian, Salviati and Salvator. When he borrows, it is to enrich his vocabulary. He takes what he wants and leaves the rest, mingling on a single canvas some echo of Rembrandt's force with much of Correggio's grace and Titian's splendour. The result is a new homogeneity. His eclecticism has at last landed him in a style, and from 1774 to the end of his life the most malignant of his critics had to confess that he justified his use of the net.

So far I have said little on that side of Sir Joshua's art which is, after all, the cause of his great popularity. His fame, at least in this country, depends not so much on the success with which he unites the sensuous qualities of the south with the more intellectual predilections of the north, as upon his skill in suggesting the energy of English men and in recording the beauty of English women and children. As a painter of masculine personalities he has, I think, no rival. The men of Gainsborough, subtle as they are and full of latent possibilities, have less vitality, less promise of efficiency, than those of Reynolds. You will search in vain among them for a parallel to the Lord Heathfield, or the many Garricks, or the Baretti, or the portrait which Johnson vilified as "Blinking Sam," or the Sterne, or the Goldsmith, or the two Paines, at Oxford. In all these and a host of others Sir Joshua was not content to paint his sitter in repose, to paint him when the powers which had made him famous were quiescent, and had to be divined. He chose the less simple task of putting the dots on the i's, and leaving nothing to chance. If the names of all his sitters had been lost, and we had inherited no clues to their identity beyond those given by his brush, we should scarcely have been in a worse position than we are now. We could have identified all the celebrities, and that not by matters implying neither skill nor insight, but by the vigour with which individual character is shown in action. Much of this depends, of course,

upon the mere will to show it. No special æsthetic gift is required to hit upon such ideas as those by which Heathfield, and Johnson, and Barette, could be readily picked out of the regiment of Sir Joshua's clients. If Gainsborough, or Raeburn, or even Lawrence, had been driven to find an apposite—Reynolds would have called it an historical—conception for every man of parts among their sitters, they might have been equally successful. But Reynolds alone faced the problem; he not only faced it, he had set it too, and the success with which he found the solution is one of his legitimate titles to fame.

As for women and children, that is another affair. To me it seems impossible to agree with those who see in Reynolds the supreme painter of female charm and of the fresh innocence of childhood. In both, to my mind, Gainsborough is by far the greater artist. His sympathy with children and women was deeper and more real than that of Reynolds. His finest portraits, the "Morning Walk," for instance, or the "Mrs. Sheridan," show an intimacy of perception, a power to build up from within, which is quite beyond his rival. And so with children. Sir Joshua was an amused observer of their ways. Their grace of attitude and spontaneity of movement, the curious innocence of their faces, appealed to his judgment as delightful and valuable material. But he did not sympathise with them. He never realised that a child, to itself, is just as much a product of experience as a man of fifty. His point of view was essentially external. He painted a little boy or girl as he would a kitten, making them parts of a lovely scheme, and often suggesting, with curious felicity, their condition as germs of men and women. Gainsborough's children, on the other hand, are real children. They are not merely amusing animals, waiting to grow up; they are bundles of experience, of a kind, and show their naive satisfaction with things in general just like their elders. Sir Joshua was apt to make children look like imps from a different world. Compare his "Miss Bowles," for instance, at the Wallace Gallery, with the "Miss Haverfield" of Gainsborough which hangs a few feet away. The latter is a real child, with the pride of her eight or ten years showing through the blank page of her future. Beside her the "Miss Bowles" seems a changeling, and her laugh the glee of a creature that had never seen a dog before. You can see that Gainsborough could think like a child, could feel its little triumphs, its shyness, the tragic intensity of its

moods. Whereas Sir Joshua is walking round it, with his quizzing glass, observing its outside.

And as Sir Joshua painted children, so he painted women. He observed them keenly, but too judicially, storing up in his wonderful memory the carriage of their heads, the play of their limbs, even the treachery of their sudden looks. He translated their obvious qualities into terms of line and colour with consummate success, finding no more difficulty in the dignity of a Caroline Marlborough, or the frankness of a Georgiana Spencer, or the irresponsibility of a Diana Crosbie, than in the vivacity of an Abington, or the languor and inability to say No of a Fisher or a Baddeley. He even found a pictorial equivalent for the venality of a Nelly O'Brien. But of the deeper vision which comes of sympathy, he had little more than a trace. It would be waste of time to look through his works for something to set beside his rival's "Mrs. Hallett," the young bride taking her first walk with her husband after she has learnt the meaning of "wife," or beside the "Mrs. Sheridan," with twenty years of joy and sorrow in her face. With the mere beauty of woman he was at home, like so many other English painters. He knew exactly how to select, how to insist on this and glide gently over that, until he had transferred to his canvas the most favourable impression his sitter was able to give. There, however, his glory is part of his birthright as an English painter, and has to be shared with others both of his own time and ours.

Unfortunately, English women who have distinguished themselves by their mental gifts have not often found their way into the studios of our great painters. As a rule, I suppose, their purses have been too shallow, and the notion of painting them for love has not occurred to artists overwhelmed with commissions. It is a pity. It would have been agreeable to point to portraits of Fanny Burney, Jane Austen, Mary Somerville, Mary Anne Evans, Elizabeth Browning, and the Brontës, in the collection of National portraits, with such names as Reynolds, Lawrence, and Millais beneath them. With such sitters, Reynolds might have left us something to hang beside the "Heathfield" and the Thrale "Johnson."

The drawings left by Sir Joshua are few in number, and of no great excellence. They are essentially memoranda; his drawing was nearly all



THE DUCHESS OF DEVONSHIRE AND HER DAUGHTER

Duke of Devonshire, K.G.



done with the brush, and has disappeared under subsequent work. In the few cases in which he had recourse to a lead pencil or a pen, it was probably to preserve some idea that occurred to him when he was away from his studio. A few of these drawings are supposed to be in existence, but in most cases their authenticity is doubtful. He never went through that drudgery of the school which is necessary to acquire a facility with the point they never lose; and it is very likely that we find nothing to correspond with the treasure of sketches and drawings left by his rival,



done with the brush, and has disappeared under subsequent work. In the few cases in which he had recourse to a lead pencil or a pen, it was probably to preserve some idea that occurred to him when he was away from his studio. A few chalk portraits are supposed to be in existence, but in most cases their authenticity is doubtful. He never went through that drudgery of the schools which gives most painters a facility with the point they never lose; and so in his legacy to the world we find nothing to correspond with the treasure of beautiful drawings left by his rival, Gainsborough.



ANGELS' HEADS.
National Gallery.



CHAPTER X

SIR JOSHUA AS A WRITER AND THEORIST

THE fame of Sir Joshua's Discourses is at first sight a little difficult to understand. For a hundred years it has been the fashion to treat them as models of literature and monuments of critical profundity. Their style has been thought so much too good for their purport, that the great shades of Burke and Johnson have been despatched at Sir Joshua's elbow, to polish his expression and even suggesting his ideas. Again, their reasonings on the foundations of art has been so far accepted by those who ought to know that they have been put, as a text-book, into the hands of some twenty thousand students. Sir Joshua's style is so good, that it is only if need be, to be said

First of all, however, as little or nothing has been said about the



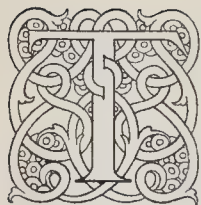
MRS ABINGTON, AS ROXALANA.
Duke of Fire



THE MISSES HORNECK.

CHAPTER X

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THE fame of Sir Joshua's Discourses is at first sight a little difficult to understand. For a hundred years it has been the fashion to treat them as models of literature and monuments of critical profundity. Their style has been thought so much too good for their putative author, that the great shades of Burke and Johnson have been descried at Sir Joshua's elbow, controlling his expression and even suggesting his ideas. Again, their reasoning on the foundations of art has been so far accepted by those who ought to know, that they have been put, as a text-book, into the hands of some twenty generations of students. And yet Sir Joshua's style is good only through its sincerity; and his teaching sound only if meant to be superficial.

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Discourses in previous chapters, it may be as well to sketch their history. They are usually numbered from one to fifteen, and printed as if they were all of the same class, addressed to one purpose, and delivered on similar occasions. As a fact, however, two out of the fifteen are not "Discourses" at all. The earliest in date is an address delivered to the members and prospective students immediately after the Academy was founded, and is directed to turning their minds into the right channel so far as that institution was concerned. The ninth is a short speech, spoken on the occasion of the move from Pall Mall to Somerset House. The remaining thirteen form the real sequence of Discourses. The first four were delivered annually at the distribution of prizes, the remaining nine biennially, on those tenths of December at which gold medals were awarded. I have called them a sequence, and so, in a sense, they are. But the development of the President's ideas is often erratic, and in one, the penultimate, Discourse, he divagates into that character of Gainsborough which is, perhaps, the most interesting passage in the whole of his writings. The first ten Discourses were printed by Reynolds himself, in 1778, with a dedication to the King. The completed series was published in 1797, five years after his death, by Edmund Malone, his chief executor.

True to its belief that no man can do more than one thing well, the English public began, soon after it had the first ten Discourses at its mercy, to be sceptical as to their origin. At first it fathered them on Johnson. The story is well known, of how the Doctor, when taxed with their authorship, replied, "Sir, Reynolds would as soon require me to paint for him as to write for him." After Johnson's death, a new 'ghost' had to be found, and Burke was pitched upon. This rumour Malone thought it worth while to disprove.* In a note to his short memoir of Sir Joshua, he declares that

* The copy of Malone's second edition (1798) which belonged to William Blake is in the British Museum. It contains a good many amusing and shrewd observations beyond those quoted by Mr. Gosse in his edition of the Discourses (See also Gilchrist's 'Blake'). Blake has written on the title-page "This Man was Hired to Depress Art; This is the Opinion of Will Blake: my Proofs of this Opinion are given in the following notes." Among the 'proofs' are the words "Damnd (*sic*) Fool," written carefully in ink beside Sir Joshua's assertion that the power of giving grandeur to a work of art comes not from genius but from rules! To Malone's note on the Burke rumour, Blake appends his own: "The contradictions in Reynolds's Discourses are strong presumptions that they are the work of several hands. But this is no proof that Reynolds did not write them. The man, either Painter or Philosopher, who learns or acquires all he knows from others must be full of contradictions."



LORD HEATHFIELD

National Gallery



among his late friend's papers he had found no kind of sign that any one had ever written any part of the Discourses except Reynolds himself. Naturally, Sir Joshua, living among wits and writers, consulted them now and then on points of style and arrangement. But that the final form, to say nothing of the matter, of his writings was not his own, deserves no sort of credence.

To us who have the advantage of a distant perspective, it seems extraordinary that any one should ascribe the eminently human, but somewhat invertebrate periods of Sir Joshua first to Johnson and afterwards to Burke. As a writer Reynolds was, of course, an amateur. He had never been drilled in the use of language, or compelled to notice how the practised writer avoids those involutions and cacophonies which spring from the unguarded expression of complex ideas. He piles relative on relative and participle on participle, until his sentences become so long drawn out that we have to read them twice to grasp their meaning. As interpreted by a good speaker, they would, no doubt, be clear enough. Vocal modulations would bring out the sense. But Reynolds, we are told, had a very bad delivery, and so it is not surprising that his colleagues paid him the compliment of a request to print his sermons! Let us take a few sentences at random. Here is the first my eye falls upon as I open Malone's edition of the painter's writings:—

"And as in the conception of this ideal picture, the mind does not enter into the minute peculiarities of the dress, furniture, or scene of action; so when the painter comes to represent it, he contrives those little necessary concomitant circumstances in such a manner that they shall strike the spectator no more than they did himself in his first conception of the story."

A little further on:—

"The principles by which each is attained are so contrary to each other, that they seem, in my opinion, incompatible, and as impossible to exist together, as that in the mind the most sublime ideas and the lowest sensuality should at the same time be united."*

and again:—

"These are the persons who may be said to have exhausted all the powers of florid eloquence, to debauch the young and inexperienced, and have, without doubt, been the

* This opinion is characteristic of Reynolds. Many instances of such a combination could easily be given, but as, on his premises, it was inconceivable, he denied its existence.

cause of turning off the attention of the connoisseur and of the patron of art, as well as that of the painter, from those higher excellences of which the art is capable, and which ought to be required in every considerable production." *

Such sentences are without any *saisissant* quality. Our attention has to be applied to them; they do not command it. On the other hand, they have a sort of intimate humanity which prevents the application from being irksome. Of Burke and Johnson the converse may fairly be said. In spite of their brilliant technique, they are difficult to read. Their technical ingenuity and their humanity are in proportions inverse to those of Reynolds. Take this paragraph from Burke:—

"At various periods we have had tyranny in this country, more than enough. We have had rebellions with more or less justification. Some of our kings have made adulterous connections abroad, and trucked away, for foreign gold, the interests and glory of their crown. But before this time, our liberty has never been corrupted. I mean that it has never been debauched from its domestic relations. To this time it has been English Liberty and English Liberty only—our love of Liberty, and our love of our Country, were not distinct things;" †

or this from Johnson:—

"In this disastrous year (1720) of national infatuation, when more riches than Peru can boast were expected from the South Sea, when the contagion of avarice tainted every mind, and even poets panted after wealth, Pope was seized with the universal passion, and ventured some of his money." ‡

No ingenuity could set such paragraphs as these in Sir Joshua's prose without discovery. They are terse and well made, and betray familiarity with the resources, not to say the tricks, of the stylist. They are, in short, the product of minds very different, both in native quality and in cultivation, from the mind of Reynolds. The point is not worth elaborating further, perhaps, for I do not suppose that, in these days, any one would attempt to dispute Sir Joshua's paternity of his literary children. About it, however, hangs another consideration which has its interest. Beside Burke and Johnson, Reynolds was a bungling writer, taking a long time to say what he had to say, and showing almost complete ignorance of those contriv-

* *Fourth Discourse*, Malone's edition (1798), vol. i., pp. 81, 95, and 100.

† *Regicide Peace*, Letter IV.

‡ *Life of Pope*; Matthew Arnold's edition of the *Six Chief Lives*, p. 354.

ances by which the cunning scribe prevents the reader from knowing he is bored. And yet, a century and a quarter old as it is, his prose is strangely fresh. Its easiness is by no means inherent in the subject of which it treats, for even the art critic does not cling, voraciously, to a page of art criticism. To put it frankly, Reynolds is neither profound in induction, nor logical in deduction, nor clear in expression, and yet his Discourses have vitality, and successive generations of students have read them with interest, and with a pleasant sense that a real personality strove for expression in their unconvincing periods. As a rule an Englishman of good education takes more interest in poetry, and vastly more interest in politics, than he does in art. And yet I feel pretty sure that more readers work their way through the Discourses than through the best works of either Johnson or Burke.* Why is this? I believe it to depend on exactly the same instinct as that which makes us prefer the fifteenth century to the sixteenth in Italian painting.

In reading Sir Joshua, we feel that he is inside his subject, groping his way out. His guesses are often unhappy, and lead him to conclusions which are little else than absurd. But there he is, nevertheless, inside, and doing his best to understand his *milieu*, and to get a right conception of the whole matter. His methods of expression are imperfect, and leave us with the idea that his conceptions are too complicated to be rendered in such words as he can command. He who has more imagination than expressive power is more interesting to his fellow creatures than one in whom the proportions are reversed. His striving is a guarantee that he has done his best, and leaves us with a sense of something to be filled in by ourselves. With writers like Burke and Johnson it is different. Their methods are apt to be more complete, as methods, than their ideas are, as ideas. So that instead of being inside their subjects, they are outside, or even detached and a little contemptuous. The kernel of human interest seems to have shrunk away and to be rattling, dry and sapless, within the fine externals of their style. Perfect art, no doubt, demands that imagination and expression shall each rise

* If the reader doubt this, let him go to the Reading Room of the British Museum, and send for copies of the Discourses, of the Lives of the Poets, and whichever of Burke he thinks the least forgotten. He will find the Reynolds thumbed nearly to ruin, and the others as fresh as when they were published.

to the same level, and that style and thought shall be so nearly one that we shall find it difficult to determine where the one leaves off and the other begins. This, however, is a consummation not often reached, and our choice lies, as a rule, between extreme sincerity with more or less halting expression, on the one hand, and less sincerity with greater fluency, on the other. Sir Joshua's discourses belong to the former class.

Before going on to speak of Sir Joshua's æsthetic theories, I must say something about those other writings in which more literary skill is to be found than in the Discourses. I mean the two famous Dialogues. The short one, especially, in which Sir Joshua attempts to uphold his own and Garrick's importance against the Doctor, is a little masterpiece—dramatic, full of character, and light in touch. The second is nearly as well done, and more pregnant. The two endings show that Reynolds had not been so faithful to Covent Garden and Drury Lane for nothing. The first dialogue is cut off sharply, and yet exactly in the right place, by the angry Johnson; to the second he provides a peroration so vigorous that it makes an excellent "curtain" for both.

The rest of Sir Joshua's writings, whether published or not, are greatly inferior. The character of Johnson is only a rough draft; the three "Idlers" are happy neither in form nor substance; while the "Journal of his Tour in the Netherlands" is only a journal and his notes to Du Fresnoy only notes. As a writer his reputation depends on the fifteen Discourses and the two Dialogues. The superiority of the latter suggests that he might, had he tried, have made a reputation as a playwright.

Turning to his ideas about art, the first thing to strike us is the remarkable contradiction between his expressed opinions and his own practice. The whole drift of his Discourses is towards the promotion of those forms of art which spring from and appeal directly and solely to the reason, over those which excite emotion by the expression of more or less sensuous ideas. I do not think it is putting the matter unfairly to say that Reynolds, the theorist, did all he could to promote the belief that fine art is a question of teaching and a good memory, like spelling; while Reynolds, the painter, spent his energies in showing that all risks may be run for the sake of clothing a pictorial idea in a gorgeous envelope. You



LADY CAROLINE PRICE

From the Mezzotint by J. Jones, after the Picture in the possession of J. Wernher, Esq.



may say that these two courses are not inconsistent, and that the one may be engrafted on the other. No doubt that is true. It is even true that, in practice, Sir Joshua did attempt to combine the qualities he praised with those he derided, but he did so in such a fashion that if we judged him from his works alone, we should believe his table of precedence to be the reverse of what he himself asserted. Be Venetian, if you like, but at all events, draw correctly, keep ideal forms of men, women, draperies, &c., before your minds; generalise, and do not be seduced into any kind of particularity; beware of nature, she is only to be safely looked at through the eyes of others; do not imagine you can invent, the modern substitute is imitation, and the only invention now possible is the making of some infinitesimal addition to previous inventions. That is a fair epitome of his advice to students, but he reversed it in practice. He never entirely forgot his theories about invention, natural accidents, draperies in the abstract, and so on, but he postponed them all to the winning of exactly those qualities of individual vision and Venetian richness against which he warned his juniors. It may seem childish, perhaps, to give instances, but one occurs to me which illustrates in a curious way his readiness to practise one thing and preach another. In that strange fourth Discourse, which brings out the opposition between eighteenth and nineteenth century ideas in such a startling fashion, he says: "To give a general air of grandeur at first view, all trifling or artful play of little lights, or an attention to a variety of tints, is to be avoided; a quietness and simplicity must reign over the whole work; to which a breadth of uniform and simple colour will very much contribute." Now at the very time when he was thus advising his young men, he was probably painting the "Mrs. Carnac" of the Wallace Gallery. The date of this picture is not certainly known, as no mention of it occurs in the pocket-books or ledgers. By its style, however, it belongs to the seventies, and the fourth Discourse was delivered in 1771. It is perhaps the most audacious example we can find in the whole history of art of the use of a trifling play of little lights; for the lady's white dress, as she advances through a wood, is covered with the pattern made by the shadows of the leaves playing overhead in the sunlight. He often repeated this effect, which is about as strongly opposed to the whole spirit of his teaching as anything could be. And yet the "Mrs. Carnac" is one of his great efforts, and clearly aims at both grandeur of presence and breadth of effect.

In spite of his independence, Reynolds was not an original thinker. He accepted the ideas of his time as the foundation for his own reasoning, and seems to have felt no impulse to go behind, and test their value for himself. It is impossible to believe that the painter of the "Nelly O'Brien," and the "Lord Heathfield" could have felt any sincere emotion before the dry melodrama of *Salvator Rosa* or the cold futility of *Le Sueur*. But instead of confessing his indifference, he wasted his mental energies in searching after "rules" by which their hold on fashion and pretence to set a standard might be confirmed. If he had begun by telling the students that the essential part of art was neither to be learnt nor taught, and that all the academy could do was to enable young men to become such masters of their tools that those born to art could step into visible possession of their birthright, he would have done something to put his theories in their proper place.

The truth is that Sir Joshua, with all his study and introspection, never hit upon a real theory of art at all. His mind took too narrow a sweep. The notion of collating one art with another occurred to him but once, and then he made a most unhappy use of it. It never struck him that a theory of art which might fit a picture but would be absurd if applied to a teapot could not be a universal theory. He never suspected that beneath the whole body of artistic things which man had created lay a deep, solid, and universal foundation on which the beauty of them all was built. He examined phenomena, and when he had collected a certain number of these from famous works of art, he concluded they were the causes of excellence. *Raffaello* was great, *Raffaello* painted draperies in the abstract, not silks and velvets, ergo, abstract draperies are the cause of greatness. In all seriousness that is too often the fashion of Sir Joshua's reasoning. His objective was false and so, of course, was his way of stepping towards it. His aim was not to help the young men who hung upon his words in making the most of any artistic faculties with which nature had endowed them, but to teach them how to produce imitations of the Carracci, at least, if they could not manage *Raffaello* and *Michelangelo*. So far does he sometimes go in this direction that one is almost tempted to believe his teaching insincere, to suspect that he was speaking against his convictions, under the belief that it was better for

students to think hard work could do everything, than to know the artist is not school made, but conceived in his mother's womb.

I alluded just now to the one attempt made by Sir Joshua to carry his theories beyond the art of painting. This was in that Tenth Discourse, in which he spoke of sculpture. A more convincing proof of his want of breadth and imagination, of his inability to step outside the area of his own experience, could scarcely be given. He makes no real attempt to determine the natural æsthetic boundaries which control the modeller. He takes them as already decided by the practice of the ancients and of such moderns as he chooses to admit into their company. "Sculpture has but one style," he declares, and therefore "can only to one style of Painting have any relation." So far as this was true, and even a century ago it was but a partial truth, it was due to the survival of so many masterpieces of ancient art. With these to imitate, men were slow to explore new paths for themselves. Since the days of Reynolds they have done so, with splendid results; and it is not, perhaps, unreasonable to think that an artist of his distinction ought to have foreseen the feasibility of such a new departure. He was blinded, however, by his system. He tested art, not by its own immutable conditions, but by the forms into which accident had led it. All his theorising rests on the assumption that man had nothing more to discover, no new thoughts to express, no changed forms of civilisation to illustrate, no new beliefs to insist upon. He takes one form of the world's art wealth as it existed in its own day, and, instead of attempting to discover the vitalising principle which ran through it all and brought it into line with its sister forms, marshals its mere external phenomena into rules to control the new generation, and prevent any future repetition of such free developments as those which make the glory of Greece and Italy.

The experience of a century has refuted Reynolds as a teacher, although as a painter it has set him on a higher pinnacle than ever. How came it that a man who could leave us so many great and delightful pages of art was so unsatisfactory as a theorist, and so discouraging to those who hold that the forms of art are capable of such expansion that all human emotions and aspirations can be expressed with their help? The contradiction is strange, but it must have its origin in some deep-seated propensity of human nature, for it is common to nearly all artists, from Leonardo downwards, who

have played with the pen. The explanation seems to be that when an artist sets out to reason upon his art, he instinctively turns for guidance to those features and qualities in his own performance which have cost him thought. He passes over, as impossible to discuss, those selections and decisions which were made in obedience to predilection, which were governed by the desire to convey his own personal emotions to the people about him. They had required no labour; he had felt, not reasoned out, their necessity. That decisions so obvious could be the most important factors in his success he would be slow to believe, and slower still to assert. For by their very nature they admitted of no justification in words, and of little explanation. Let us take a concrete instance from the works of Reynolds himself. Let us suppose that he is trying to so explain the genesis of the Ladies decorating a term of Hymen, that a class of students might be enabled to do something of the sort themselves. Judging from his own Discourses he would slur over or ignore the fine pattern, the sonorous tone, the quick answer of the brush to the painter's mood, on which its harmony and vivacity depend. He would draw their attention to the way in which he had contrived that the dark portions should be to the light as three to one, that the dark figure should be relieved on the light part of the background and yet should be light at the top to prevent its being too much of a silhouette. He would point out that the draperies are by no means clothes, that the vase in the corner is neither copper, brass, nor gold, but simply metal; that the term of Hymen is neither of stone nor marble, but a kind of hint at both. In short, he would insist upon the results of his thinking, and leave those of his feeling—yet art should be "simple, sensuous, and passionate"—to take care of themselves. I hope all this does not strike the reader as flippant, for it is honestly based on Sir Joshua's own reasoning about the great style.

The inclination to dwell on those constituents of art which can be translated into words, Reynolds had in common with nearly all painters who have reasoned on their work at all. Artists who confess, like Millais, that paint is paint and talking talk, and that the one cannot be expressed in terms of the other, are strangely rare. At any rate Sir Joshua was not one of them. His native bent on all occasions was towards antecedent thinking, and what he had thought out he could, of course, explain. He took a curious pleasure in reducing ideas to theories. He liked to lay out his course, to



WHITE THE PAVLOUR, WITH A BEARD

End of Copy



CONCLUSION

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know well in advance what he was going to do, and why. The majority of artists discover such explanations only when asked for them; but we feel that Sir Joshua was quite capable of putting aside an æsthetic inspiration if he could not find its verbal equivalent. To me, at least, it appears certain that this propensity has cost us many works of beauty, and that we have often to put up with a *succès d'estime* when we had allowed emotion to prevail, we should have had more Lady Croftons, more Nelly O'Briens and more Deborahs, with their dancing



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PORTRAIT OF A LADY UNKNOWN.

to recollect where to apply this +
what reminded me
whatever is expressed in common words
colloquial language is never ^{nor can be} forcibly
expressed to the imagination, indeed
a very little reflection will show
this ^{must} be ~~the~~ the case, the mode
of description which you hear every
day and on every occasion, must
in its own nature be feeble that is
from its frequency have lost the
power of touching and affecting
us

FACSIMILE OF SIR JOSHUA'S HAND-WRITING
(From a fragment of MS. in the National Gallery, Ireland.)

CATALOGUE OF PICTURES BY
SIR JOSHUA REYNOLDS

NOTE

In the following catalogue an attempt has been made to give as complete a list as possible of the existing works of Sir Joshua Reynolds. It does not pretend to rival the monumental work of Messrs. Graves and Cronin, in recording everything painted by Reynolds of which mention can be found in his ledgers and pocket-books and in the writings of his contemporaries and others. Only pictures are admitted for which some comparatively recent evidence of existence can be quoted. A considerable proportion of the pictures have been seen by the compiler himself, but in a great many cases he has had to depend on such evidence as seemed to him trustworthy.

The following abbreviations have been used:

- R. A.=Royal Academy of Arts.
- B. I.=British Institution.
- N. P. E.=National Portrait Exhibition.
- N. P. G.=National Portrait Gallery.
- N. G.=National Gallery.
- N. G. I.=National Gallery, Ireland.
- N. G. S.=National Gallery, Scotland.
- G. G.=Grosvenor Gallery.
- New G.=New Gallery.
- Gr. G.=Grafton Gallery.
- C.=Christie, Manson and Woods.
- R. and F.=Robinson and Fisher.



ROOM IN 1147, LEICESTER SQUARE, FORMERLY SIR JOSHUA REYNOLDS STUDIO

CATALOGUE OF PICTURES

PORTRAITS

- | | | |
|--|---|---|
| <p>Abergavenny, Henry, and Earl
[...]</p> | <p>Abington, Mrs., as Roxana in the
"Sultan." [Duke of ...]
[...]</p> | <p>Acton, Colonel and Lord Sydney
[...]</p> |
| <p>Abington, William, Earl
"Earl of Abington."
[...]</p> | <p>[...]</p> | <p>[...]</p> |
| <p>Abington, Mrs.
[...]</p> | <p>[...]</p> | <p>[...]</p> |
| <p>Abington, Mrs., as "Lady ..."
[...]</p> | <p>[...]</p> | <p>[...]</p> |
| <p>Abington, Mrs., as Lady ...
[...]</p> | <p>[...]</p> | <p>[...]</p> |

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It is a collection of names, not of things. A considerable proportion of the names are given by complete names, but many are given by initials, and it is difficult to find out what the names are.

The following are the names of the artists:

R. A. K. (after J. J. J.)

N. P. L. (after J. J. J.)

P. G. (after J. J. J.)

N. T. (after J. J. J.)

N. T. (after J. J. J.)

N. T. (after J. J. J.)

Gr. G. (after J. J. J.)

C. (after J. J. J.)

R. A. T. (after J. J. J.)



ROOM IN N° 47, LEICESTER SQUARE, FORMERLY SIR JOSHUA REYNOLD'S STUDIO.

CATALOGUE OF PICTURES

PORTRAITS

Abergavenny, Henry, 2nd Earl.
[Marq. of Abergavenny, 1873]

Blue coat; red waistcoat; described "Henry, Earl of Abergavenny, as a boy."
Painted 1761. 27½ x 24½

Abingdon, Willoughby, 4th Earl of.
[Earl of Abingdon]

Blue coat; white waistcoat and stockings; holding hat in hand; landscape background.
Painted 1761. 77 x 57

Abington, Mrs.

Half length; seated to left; three-quarter profile to right; powdered hair; white satin cardinal; right arm resting on table; sky background. Painted 1771-2-3. 28½ x 24

ENG. BY E. JUDKINS (1772), HOPWOOD 1815

Abington, Mrs., as "Danaë." [H.I.M. Empress Frederick]

Oblong; semi-nude; reclining on couch, in blue skirt; head of Cupid on other side of couch

Abington, Mrs., as Lady Teazle.
[Leeds, 1868]

Abington, Mrs., as Roxalana in the "Sultan." [Duke of Fife]

Half length; the face and part of the figure appearing from behind a curtain, which she is pulling aside with her right hand. Painted 1782

ENG. BY J. K. SHERWIN. 1791

Abington, Mrs., in character of Miss Prue in "Love for Love." [Lord Hillingdon. G. G. 1883]

Half length; full face; seated; arms on back of chair; left hand raised to lips; pink dress, white lace trimming. Painted 1764. 29 x 24

ENG. BY S. W. REYNOLDS

Abington, Mrs. [At Knole]

Whole length; as the Comic Muse, in a white-flowered dress; head inclined; right hand by her side holding a mask; left arm resting on the pedestal of a statue of the Comic Muse; trees and landscape. Painted 1764-5

ENG. BY JAMES WATSON (1769)

Acland, Colonel, and Lord Sydney.
[Earl of Carnarvon]

Whole length; as archers; life size figures under overhanging trees; one has drawn the arrow to head, other beginning to do so; foremost in green coat edged with gold, breeches of the same colour, scarf round waist; the other in red dress; behind them, stag, heron, and two partridges; landscape in distance. 93 x 71

ENG. BY JAMES SCOTT

Acland, Col. John Dyke. [Sir T. Dyke Acland, Bart. N. P. E. 1868]

Three-quarter length; standing to right; leaning on a pedestal; red costume; landscape background. 50 x 40

Acland, Sir Thomas. [Earl of Morley. G. G. 1883]

Three-quarter length; seated in a landscape, looking to the right; caressing a large dog with his left hand; a whip in the right hand; riding-dress. Painted 1768. 49½ x 39½

ENG. BY S. W. REYNOLDS

- Acland, Sir Thomas, Bart.** [Sir Thomas Dyke Acland, Bart. N. P. E. 1868]
Three-quarter length; seated in a landscape; left hand resting on the head of a large dog; whip in right hand. Dated 1767. 50 × 40
- Acland, Lady Harriet.** [Sir Thomas Dyke Acland, Bart. N. P. E. 1868]
Three-quarter length; seated to left; white dress, cut low, and gold scarf. Dated 1771. 50 × 40
- Adair, Lady Caroline.** See Keppel
- Adam, Mr., Architect.** Probably Robert Adam
Painted 1772
- Ailesbury, Earl of.** See Bruce
- Ainslie, Sir Philip.** [Darnaway Castle, Forres]
Whole length; in uniform of the Horse Guards, with his black charger "Dragon." Painted 1763
ENG. BY JAMES SCOTT. 1876
- Albemarle, George (Keppel) 3rd Earl of, K.G.** [Earl of Albemarle. G. G. 1883]
Three-quarter length; cuirass, blue cloak over left shoulder, with the Order of the Garter; right hand on baton; background, a curtain with landscape beyond. Painted 1765. 49½ × 39½
- Albemarle, George, 3rd Earl of, K.G.** [Earl of Albemarle]
Half length; in uniform; cocked hat under his left arm; sash over his right shoulder. Painted 1759
ENG. BY EDWARD FISHER (1762), CHARLES SPOONER. 1762
- Albemarle, Anne, Countess of.** [R.A. 1873. National Gallery, No. 1259]
Three-quarter length, seated, in a red velvet arm-chair. She wears a blue and white brocaded gown, and a black silk mantle, with a hood, which is drawn over her gray hair. Elbow sleeves, with deep lace ruffles. She holds a tatting-shuttle, and has a ball of thread on her lap. 49 × 39
- Alexander, Mr.**
Painted 1766. 50 × 40
- Allen, Lord.** [— Lane, 1878]
Painted 1762
- Almack, William.** [Thomas McLean]
Three-quarter length; standing in a thick wood, resting his arm on branch of a tree. 50 × 40
ENG. BY RICHARD JOSEY. 1876
- Altamont, John, 1st Earl of.** See Montagle
- Altamont, Peter, 2nd Earl of.** [Marquess of Sligo]
Half length; three-quarter face looking to left; coat unbuttoned; waistcoat partly so; white cravat and lace frill. 30 × 25
- Altamont, John Denis, 3rd Earl of.** [Marquess of Sligo. G. G. 1889]
Half length; three-quarter face to right; black coat and white cravat; powdered hair; red curtain background. Painted 1786. 30 × 24
- Althorp, George John, Viscount, afterwards 2nd Earl Spencer.** [Earl Spencer, K.G. G. G. 1883]
Whole length; in a landscape; left elbow resting on a stone parapet; right hand holding a book; black van dyck dress; red curtain. Painted 1776. 94 × 58
ENG. BY C. TOWNLEY (1800), J. H. ROBINSON. 1822
- Althorp, John Charles, Viscount, aged 4 years.** [Earl Spencer, K.G. G. G. 1883]
Whole length; in a landscape; white suit with frilled collar, open at the throat; black hat; blue sash; his left hand in his sash. Painted 1786. 54 × 43½
ENG. BY G. KELLAWAY AND L. FRV
- Althorp, Viscountess.** See Spencer
- Amelia, H.R.H. Princess.** [Earl Waldegrave]
Head size; three-quarter face to the left; gray hair; in white lace cap; pink dress, with black mantle, and white quilling round neck; black ribbon to cap
Reynolds also painted a whole length of the Princess, with her sister, the Princess Caroline
- Amherst, F. M. Jeffery, 1st Earl.** [Hon. Pascoe C. Glyn. G. G. 1883]
Full length, in small; on a white horse; face turned to spectator; wears cuirass and holds F.M.'s baton in right hand. Painted 1768. 29½ × 24
ENG. BY S. W. REYNOLDS
- Amherst, F. M. Jeffery, 1st Earl.** [Earl Amherst. G. G. 1883]
Half length; in armour; right arm leaning on a staff; hand to face, which is in half profile, looking to his right; his left hand gloved; before him a helmet and a pike of the city of Montreal; in the distance his troops are passing the rapids of the St. Lawrence in boats. Painted 1765. 50 × 40
ENG. BY JAMES WATSON (1766), R. PURCELL, AND S. W. REYNOLDS
- Amherst, Lady, granddaughter of the 5th Viscount Falkland.** [Earl Amherst]
Painted 1767
- Amherst, General William.** [A. Drummond, 1840]
Painted 1760
- Ancaster and Kesteven, Peregrine, 3rd Duke of.** [Lord Vivian]
Head size; standing by a column, looking to right; with coat open, and long dark waistcoat trimmed with gold; branch of tree overhead. Painted 1757-8. 30 × 25
ENG. BY RICHARD JOSEY. 1866. The Duke of Ancaster sat again to Reynolds in 1761
- Ancaster, Mary, Duchess of.** [Earl of Ancaster]
Half length; seated to right; leaning her head on her right hand; hair over right shoulder; low cut white dress, blue bows and sash; light background. 30 × 32
ENG. BY R. HOUSTON, J. WATSON, C. SPOONER, AND S. W. REYNOLDS
- Ancaster, Mary (Panton), Duchess of.** [Marquess of Cholmondeley. N. P. E. 1867]
Full length; profile to right; chin resting on left hand; beside her a crimson robe lined with ermine; landscape background with ships. Painted 1764. 94 × 54
ENG. BY JOHN DIXON
- Ancaster, Duchess of.** [William Beattie, Esq., Glasgow]
Half length; oval; sitting and resting on her left elbow; hand to her face. Painted 1758. A Kitcat
ENG. BY RICHARD HOUSTON (1758), JAMES WATSON, C. SPOONER. Other portraits of the Duchess, by Reynolds, are in the possession of Earl Carrington and A. Strasser, of Vienna
- Ancrum, Elizabeth (Fortescue), Countess of, afterwards Marchioness of Lothian.** [Captain Beauchamp Kerr]
Half length; oval; seated facing spectator, face slightly turned to right; blue fur-trimmed dress; white bodice; brown background; plait of hair over right shoulder. Painted 1769-71. 37 × 28½
ENG. BY G. S. SHURY. 1863
- Ancrum, Elizabeth, Countess of.** [Earl of Rosebery, K.G.]
Half length; three-quarter face, to left; pink dress, trimmed with ermine; over a white bodice. Painted 1771. 29 × 24
ENG. BY J. H. EVERY. 1866
- Ancrum, Elizabeth, Countess of.** [H. L. Bischoffsheim, Esq. G. G. 1883]
Half length; three-quarter face, turned to the left; pink dress, trimmed with ermine, over white bodice. Painted 1771. 29 × 24
ENG. BY J. SPILSBURY (1770), J. WILSON 1771
- André, Major John.** [ex Lord Wavency. N. P. E. 1867]
Bust; red coat; yellow waistcoat trimmed with fur. 30 × 25
- Angelo, Mrs., wife of the famous maître d'armes, who himself sat to Reynolds in 1770.** [In America]
Head size; seated; right arm on table; dark dress, open in front, with rose at breast; bracelet with miniature. Painted 1757-60. 29 × 24
- Angelo, Mrs.** [Mrs. A. Smith (1892)]
Head size; oval; seen in front, full face; low dress; pearls in hair; pearl necklace; dark background. 21½ × 17½
- Angelo, Miss Katherine.** [Mrs. E. Harnage (1876)]
Head size; nearly full face; large hat. Painted 1770. 29 × 24
ENG. BY G. H. EVERY. 1868

Angerstein, John Julius. [William Beattie, Esq., Glasgow]

Half length, to right; nearly full face; seated; left arm resting on a pedestal; vandyck dress; dark background. Painted 1765. 35½ × 26½
ENG. BY G. S. SHORV. 1864

Angerstein, Mrs., and Infant Daughter. [Angerstein Sale, C. 1896]

Three-quarter length; nearly whole length; seated turned to left; holding child in lap; to right a cradle; curtain background. Painted 1773. 50 × 40
ENG. BY J. SCOTT. 1864

Angerstein, Master John and Miss Julia. [W. Angerstein, Esq. 1881]

Whole length; the boy in crimson velvet coat and breeches; seated on right on low bench in front of his sister, also seated, who is in white with a pink sash and green hat; a small spaniel, clump of trees and flowers on right; distant landscape on left. Painted 1782. 55 × 38
ENG. BY JAMES SCOTT. 1864

Anson, George, Admiral Lord. [Earl of Lichfield. ex. Sir George Bowyer, Bart., M.P. N. P. E. 1867; G. G. 1883; a copy is in the N. P. G.]

Three-quarter length; in naval uniform of period; looking to left; left hand on anchor; ship in distance saluting. Painted 1755. 49 × 39
ENG. BY JAMES McARDLE. 1755

Anson, The Hon. Mrs. [Earl of Lichfield]

Three-quarter length; seated to left in a landscape; three-quarter face; left arm leaning on a pedestal; right lies across her left knee; light coloured dress, open in front; blue mantle. Painted 1764. 49½ × 39

Anspach, Margravine of. See Craven

Anstruther, Maria, Lady. [Manchester Gallery]

Half length; full face; looking to right; pink dress with full sleeves; rose and other flowers in bosom; black velvet ribbon round neck. Painted 1761. 29½ × 24½
Sir John Anstruther sat the same year

Archer, Maria Elizabeth. [Earl of Northbrook. G. G. 1883]

Half length; full face; hands crossed in front; flowered dress, short sleeves. 29 × 24
ENG. BY S. W. REYNOLDS

Argyll, Duchess of. See Hamilton

Armagh, Richard Robinson, Lord Rokeby and Archbishop of. [Sir Gerald Robinson, Bart. N. P. E. 1867]

Half length, to right; standing; black clerical hat and dress; stick in right hand. Painted 1774. 50 × 40
ENG. BY J. R. SMITH. 1775

Armagh, Richard Robinson, Archbishop of. [Sir Gerald Robinson, Bart.]

Three-quarter length; seated. 50 × 40

Armagh, Richard Robinson, Archbishop of. [The Palace, Armagh]

Three-quarter length; seated. 50 × 40

Armagh, Richard Robinson, Archbishop of. [Marq. of Winchester]

Three-quarter length. 50 × 40

Armagh, Richard Robinson, Archbishop of. [Christ Church, Oxford]

Three-quarter length. 49 × 39

ENG. BY R. HOUSTON

Armistead, Elizabeth (Bane), Mrs., mistress of C. J. Fox; afterwards his wife. [Earl of Ilchester]

Half length; wearing large black hat with white feather. 30 × 25

Armstrong, John, M.D. [Marquess of Bute. A replica belongs to Lady Burdett Coutts]

Half length; wig and white cravat; three-quarter face. Painted 1767

ENG. BY EDWARD FISHER (1770), AND T. TROTTER. 1782

Arundell, Maria Christina, Lady. [Hon. W. F. B. Massey-Mainwaring, M.P.]

Whole length; on three steps; leaning on ermine robe on a pedestal supporting vase; right first finger in belt; background, a view of a temple with avenue of trees; head looking down to right

A proof from a plate after this picture is in the British Museum. The proof is unique and the engraver unknown

Arundell, Henry, 7th Baron. [Hon. W. F. B. Massey-Mainwaring, M.P.]

Whole length; in peer's robes

Arundell, Henry, 8th Baron. [Hon. W. F. B. Massey-Mainwaring, M.P.]

Whole length; in peer's robes. Painted 1764

Ash, John, M.D., F.R.S., F.S.A. [General Hospital, Birmingham]

Whole length; in his doctor's gown; sitting in an arm-chair, holding in his hand the plan of the Birmingham Hospital, which is seen in the distance; behind the chair is a statue, with a child at its foot, inscribed "Beneficentia." Painted 1789

ENG. BY FRANCIS BARTOLOZZI. 1791

Ashburnham, Master George. See St. Asaph

Ashburnham, Countess of. See St. Asaph

Ashburton, Lord, and Sister, Miss Dunning. [C. J. Wertheimer, Esq.]

Seated at a table, on which are writing materials; he, in judge's wig and robes; she, in white dress and black lace shawl. 49½ × 73

Ashburton, John (Dunning), Lord. [Lady Ashburton]

Half length; in wig, gown, and hands. Painted 1773

ENG. BY BARTOLOZZI. 1787

Ashburton, John Dunning, Lord. [National Portrait Gallery]

29 × 24

Ashburton, Lord, with Colonel Barré and Lord Shelburne. [Earl of Northbrook]

Three-quarter length in a group; Lord Ashburton sitting in his robes; Colonel Barré in plain dress standing by his side, one hand on the table; Lord Shelburne sitting in the robes of the Garter, with his face turned towards the others. Painted 1782

ENG. BY WILLIAM WARD

Ashby, Geo. [N. Woolley, Esq.]

Three-quarter length. 50 × 40

ENG. BY A. N. SANDERS. 1876

Ashton, Francis. [B. I. 1817]

Head size. 30 × 25

Ashton, Rev. Thomas, D.D. [Captain Ashton, Leamington, 1874]

Half length; standing; in clerical dress; front face; holding a Bible, "Hic est aut nusquam quod querimus." Painted 1768

ENG. BY JAMES McARDLE AND J. SPILSBURY. 1770

Aubrey, Sir John, Bart. [At Dorton House, 1874]

Three-quarter length; standing; right arm on table; steel buttons on the coat; draped curtain; landscape background. Painted 1787

ENG. BY JOHN JONES. 1788

Aubrey, Sir John, Bart. [Rev. H. Seymour]

Whole length; standing; the right leg crossed over the other; leaning with right elbow on back of a chair, covered with red velvet; wearing a blue surcoat and breeches, with embroidered vest; left hand holding hilt of sword; silk stockings; shoes with buckles. 34½ × 26½

Aufreere, Miss. [G. J. Blakeslee, of New York]

Three-quarter length; seated, facing the spectator; face turned to left; brown ringlets falling on her shoulders; an ample dress of white material; trees and landscape forming the background. Painted 1770. 50 × 40

SIR J. R. PAINTED ALSO GEO. AUFRERE IN 1767

Axford, Miss. [Lord Sackville, Knole]

Head size. 29½ × 24½

Aylesford, Countess of. [Earl of Aylesford. G. G. 1889]

Three-quarter length; white dress; arm leaning on the pedestal of a pillar; three columns, one square; landscape in the distance. Painted 1782

ENG. BY VALENTINE GREEN. 1783

Aylesford, Heneage, 2nd Earl of. [Earl of Aylesford]

Three-quarter length; in peer's robes. Canvas 50 × 40

Aylesford, Heneage, 4th Earl of. [Earl of Aylesford. ex. G. G. 1889]

Three-quarter length; standing; background of trees; face turned to the right; left hand in breeches pocket; right hand holds a riding whip; dark blue coat faced with red, cut to show cravat and drab vest. Painted 1780. Canvas 57 × 45

- Aylesford, Heneage, 4th Earl of.** [Earl of Aylesford]
Half length; in a blue coat. Painted 1786. Canvas 50 x 40
- Aylesford, Charlotte, Countess of.** [Earl of Aylesford]
Three-quarter length; in blue silk; her right arm leaning on a pedestal. Canvas 50 x 40
- Aylmer, Sir Fitzgerald, Bart.** [Haines, 1871]
Head size; coat trimmed with gold. 30 x 25
- Bacelli, Giovanna.** [At Knole]
Half length; oval; her face turned over her right shoulder, with a mask before it; vine leaves in her hair. Painted 1782. 30 x 25
ENG. BY J. RAPHAEL SMITH. 1783
- Baddeley, Mrs. Sophia.** [Formerly belonged to Lord Coleraine]
Head size; oval; pearls in her hair; earrings of pearls; a black ribbon round her neck; caressing a cat, which she holds in both hands. Painted 1771
ENG. BY E. WELSH. 1772
- Bagot, Lady Barbara.** [B. I. 1823; Lord Bagot]
30 x 25
- Baker, John.** [W. Clinton Baker, Esq.]
Half length; three-quarters to the left. Painted 1771. 36 x 30
- Baker, Mrs.**
Tilt over head; dress trimmed with ermine
ENG. BY J. HEATH
- Baker, William, M.P.** [Provost's Lodge, Eton College]
Half length; three-quarter face to the right; in blue coat and waistcoat; holding a book in his right hand; right elbow resting on oak table. Painted 1762. Canvas 36 x 30
- Baldwin, Mrs.** [Marquess of Lansdowne, K.G., ex. Sir J. Reynolds and T. Phillips, R.A. R. A. 1782; B. J. 1813; R. A. 1884]
Life size; full length; seated cross-legged on a red divan; she wears a dress of rich green Broussa silk, with an ermine tippet; turban on her head, and long black hair in plaits; she is gazing at a miniature in her right hand. Painted 1782. 55 x 43
ENG. BY S. W. REYNOLDS, ETCHED BY RAJON. Replicas are in the possession of Mr. R. Hall McCormick, of Chicago Mrs. Blodgett, of New York.
- Bale, Rev. S. S., of Wiltringham.** [C Sackville Bale, Esq. 1857; B. I. 1857]
- Bampfylde, Lady.** [ex Lord Poltimore. Alfred de Rothschild, Esq.]
Whole length; her left arm resting on a pedestal, by the side of which grow some lilies; a lock of hair over her right shoulder; a string of pearls hanging from head-dress over the same shoulder, and looped to the front of her dress with a flower; the right hand points downward; trees and landscape. Painted 1777
ENG. BY THOMAS WATSON. 1779
- Bane, Elizabeth Bridget.** See Armistead
- Banks, Joseph, F.R.S., afterwards Sir Joseph**
Three-quarter length; sitting; left arm on table; right hand on arm of chair; coat trimmed with fur; globe and other objects on the table. Painted 1771
ENG. BY W. DICKINSON. 1774
- Banks, Sir Joseph, Bart.** [Linnæan Society]
Half length; full face; in cloak with heavy fur collar; holding a ball in right hand. Painted 1787
ENG. BY S. W. REYNOLDS
- Bannister, John.** [J. Hutchinson Lee, Esq. N. P. E. 1868]
Head; to the left; lavender coat; white cravat. 21½ x 17
- Barber, Frank.** [Sir George Beaumont, Bart. B. I. 1813, 1823, and 1861]
Head size. 29 x 25
ENG. BY ALEXANDER SCOTT, 1878, AS "A NEGRO"
- Baretti, Joseph.** [Earl of Ilchester, ex. Thrale, Watson Taylor, and Hertford collections. B. I. 1813, 1843; N. P. E. 1867]
Half length; sitting in chair reading; book close to face; three-quarter face, turned to right; brown coat. Painted 1774. 29 x 24
ENG. BY J. WATTS. 1780
- Barker, John.** [John Barker, Esq. 1832]
Whole length; sitting at a table on which there is an elaborate cover; plan of Ramsgate harbour in his hand; in the background the said harbour. Painted 1785
ENG. BY JOHN JONES. 1786
- Barnard, Dr.** [Lord Waterpark's sale, C. 1894]
Painted about 1770
- Barnard, Mrs.** [Lord Waterpark's sale, C. 1894]
Painted about 1770
- Barre, Lt.-Col. Isaac.** [Marquess Camden. N. P. E. 1867. R. A. 1880]
Three-quarter length; standing; full face; red gold-laced coat and waistcoat; roll of paper in left hand; right hand pointing to a map of North America. 50 x 40
The first Marquess of Lansdowne had another portrait of Barré, sold in 1806.
- Barrington, Hon. and Rev. Shute.** [Viscount Barrington]
Head size. 30 x 25
ENG. BY A. N. SANDERS. 1878
- Barrington, William Wildman, 2nd Viscount.** [Viscount Barrington. N. P. E. 1867]
Bust; to right; embroidered coat. Dated 1762. 30 x 25
ENG. BY W. A. RAINGER. 1864
- Barrington, Hon. Mrs.** [Viscount Barrington. N. P. E. 1867]
To waist; leaning on left hand; green dress, cut low; drapery trimmed with ermine. Painted 1758. 30 x 25
ENG. BY HOUSTON AND S. W. REYNOLDS.
- Barrington, General John.** [Viscount Barrington]
Oval; half length; right hand resting on a table and holding a letter. Painted 1757
ENG. BY R. HOUSTON. 1757
- Barrington, Samuel, Admiral of the White.** [Greenwich Hospital]
Half length; in naval uniform; looking to the right. Painted 1779
ENG. BY RICH. EARLOM. 1780. A replica belongs to H.M. the Queen; others to the Earl of Normanton, General Mackenzie, &c.
- Barry, Spranger.** [Caleb Whitefoord's sale, C. 1810; Seguier]
Half length; looking to the right. Painted 1758
ENG. BY E. HARDING. 1776
- Barry, Mrs. (wife of Spranger Barry).** [Leopold Hirsch, Esq.]
Full face; looking to the left; white dress and dark sash; an ermine-lined cloak; left elbow on a table, on which is a sheet of music
ENG. BY S. W. REYNOLDS. 1821
- Bartolozzi, Francesco.** [Earl of Morley. N. P. E. 1867; G. G. 1883]
To waist; looking to the right; leaning on right arm and showing part of left hand; crimson coat trimmed with fur. Painted 1771. 30 x 25
ENG. BY T. WATSON. 1783
- Barwell, Mr., and his Son.** [Sir Horatio Davies, K.C.M.G., M.P.]
Whole length; sitting in a library; his son by his side; a dog at his feet; the son takes a pen from his father's hand; background, a curtain and books. Painted 1771
ENG. BY W. DICKINSON
- Barwell, Miss.** [Miss Barwell]
Three-quarter length; seated to right; face turned to spectator; hair powdered and curled; black hat; white dress; hands in a muff; landscape background. 30 x 25
- Basset, Francis.** [Provost's Lodge, Eton College]
Half length; looking to the right; in a gray vandyck dress with slashed sleeves; white vandycked collar. 30 x 25



SKETCH FOR A PORTRAIT OF ELIZABETH. MARCHIONESS
OF TAVISTOCK

Dyce Collection, Victoria and Albert Museum



Basset, Francis. [Gustavus L. Basset, Esq.]

Half length. Painted 1776. 30 × 25

Basset, Mrs. [John Peverell Rogers, Esq., Helston]

Head size. Painted about 1760. 30 × 25

Bastard, William. [B. J. P. Bastard, Esq. N. P. E. 1867]

Bust; dark blue coat; red waistcoat. Painted 1755. 30 × 25

Bastard, Ann Worsley, Mrs. [B. J. P. Bastard, Esq. N. P. E. 1867]

Half length; oval; nearly front face; pearl earrings; pearls in hair; in a light cloak and quilted dress, with four bows down the front. Painted 1757. 30 × 25

ENG. BY JAMES MCARDRELL AND C. CORBUTT

Bath, William Pulteney, Earl of. [National Portrait Gallery]

Painted 1761. 59 × 57½

ENG. BY J. MCARDRELL. 1758

Bath, William Pulteney, Earl of. [Rev. G. L. Woolcombe, Hemerdon, Plympton]

In his robes; resting on a stick. 50 × 40

Bath, William Pulteney, Earl of. [ex Lord Northwick collection and National Portrait Gallery; now in the Foreign Office]

Painted in Sir J.'s studio, 1757. 60 × 57½

Bathurst, The Hon. Mrs., afterwards Countess Bathurst. [Earl Bathurst, Cirencester]

Half length; three-quarter face, to the right; dark hair: curl hanging over left shoulder; dark dress, open in front, showing white bodice; white sleeve; right hand up to her face. Painted 1759. Canvas 30 × 25

Bayham, Frances, Viscountess, afterwards Marchioness Camden. [Marquess Camden. Exhibited B. I. 1833; R. A. 1880]

Three-quarter length; seated full face; large hat and white feather; white dress; black lace shawl; landscape background

ENG. BY CHARLES WATNER

Beattie, James, D.C.L. [Misses Glennie. N. P. E. 1867]

Half length; in D.C.L. gown; behind him the angel of truth suppressing sophistry, infidelity, and scepticism. Painted 1774. 56 × 45

ENG. BY J. WATSON, 1775; P. GAUGAIN, F. BARTOLOZZI

Beattie, Joseph

ENG. BY J. WATTS, 1780. C. HARDY, 1794

Beauchamp, Viscountess. [Hon. Mrs. Meynell Ingram]

Half length; her hair in curls falling over her shoulder; a black lace scarf covers her right forearm. Painted 1777

ENG. BY W. MUTTER. 1790

Beauchamp, Francis W. [C. 1887; sold to Henson]

Beauchamp, Francis, Lord, afterwards 2nd Marquess of Hertford. [McLean, ex Marquess of Hertford]

Half length; a youth between two pillars; face, nearly in profile, to left; vandyck collar and cuffs; left arm resting on base of pillar; sword in hand. Painted 1758-59. Canvas 30 × 25

ENG. BY G. S. SHURY. 1863

Beauchamp, Isabella Anne Ingram Shepherd, Viscountess. [Hon. Mrs. Meynell Ingram. ex. N. P. E. 1867; R. A. 1882]

Whole length; standing to right in a garden at the foot of a flight of steps; yellow dress with white skirt over it; yellow scarf on her shoulders; high head-dress and white feathers; holds a feather fan in her right hand; landscape background. Painted 1781. Canvas 93 × 57

ENG. BY J. SCOTT. 1868

Beauchamp, Viscountess. [Marquess of Lansdowne. R. A. 1884]

Half length; face nearly in profile to the left; black silk cloak trimmed with lace; white cap; sky background. Called "Lady Dunbury" in Lansdowne catalogue. Mr. Graves's identification as Lady Beauchamp seems likely to be correct. 29 × 24

Beauchamp, Isabella Anne, Lady. [Sir John Ramsden, Bart. ex. Leeds 1868]

Half length; full face; hair in curls; a lock falling on each shoulder; white dress; white fichu, and black scarf over right shoulder; dark background. Supposed to be Sir Joshua's last female portrait. Painted 1789. Canvas 30 × 25

ENG. BY W. MUTTER, 1790. S. W. REYNOLDS

Beaulerc, Lord William. [C. 1881; Martin H. Colnaghi]

Beaulerc, Miss Elizabeth. [Earl of Normanton. R. A. 1883]

Whole length; as Una sitting in a wooded landscape with the lion by her side; hands on her lap; a long tress of hair over her right shoulder. Painted 1777. 55 × 44

ENG. BY THOMAS WATSON. 1782

Beaufort, Henry, 5th Duke of, K.G. [Duke of Beaufort. N. P. E. 1867]

Full length; stepping forward; in the academic robes of a nobleman; paper in right hand. 94 × 58½

Beaufort, Henry, 5th Duke of, K.G. [Duke of Beaufort]

Three-quarter length; standing; in a white satin dress, with vandyck cuffs, frill collar, and black tie; blue mantle round him; right elbow leans on a pedestal; a bust of the 4th Duke behind him; his tutor stands in profile on the left; his right extended, and his left hand on his knee; there is a Latin inscription on the pedestal. Canvas 50 × 40

Beaufort, Elizabeth, Duchess of.

A whole length portrait of this lady, by Reynolds, was burnt at Belvoir Castle, in 1816.

Beaumont, Sir George, Bart., M.P. [Sir George Beaumont, Bart. B. I. 1813 and 1823; N. P. E. 1867; G. G. 1883]

Half length; three-quarter face, turned to right; black coat; white cravat; hair powdered; crimson curtain background. Painted 1787. 29½ × 24½

ENG. ANONYMOUSLY, PRIVATE PLATE, AND BY J. HODGES AND S. W. REYNOLDS

Beaumont, Lady. [Sir Geo. Beaumont, Bart. G. G. 1883]

Half length; oval; in a black mantilla; three-quarters, to left; white kerchief over neck. Painted 1779. 29 × 24

ENG. BY J. R. SMITH (1780), AND S. W. REYNOLDS. A similar, though not identical, picture belongs to the Earl of Arran

Beckford, Alderman William, M.P. [Duke of Hamilton, K.T. G. G. 1883]

Whole length; holding a scroll in his right hand; in the background, to the left, a view of the Thames, with London Bridge and St. Paul's. Painted 1755. 111 × 73

Beckford, William. [Duke of Hamilton. G. G. 1883]

Bust; three-quarters, to right; black coat; white cravat. Painted 1782. 26½ × 20½

Beckford, The Hon. Mrs. Peter. [Duke of Hamilton. G. G. 1883]

Whole length; with landscape background; represented as offering sacrifice in a Grecian temple; she holds up a cup, and at her feet is a tripod with burning incense, to the right an attendant, kneeling, pours out a libation. Painted 1782. 93 × 57

Bedford, John, 4th Duke of, K.G. [Duke of Bedford]

Three-quarter length; standing; figure seen to the knees; in peer's robes over a blue velvet coat; resting his right arm on a stone pedestal and looking upwards to the right; his left arm placed on his hip, which seems to support his drapery; the collar of the Garter over the robes; a crimson curtain is suspended in the background. Painted 1759. Canvas 49½ × 39½

ENG. BY H. ROBINSON. 1832

Bedford, Gertrude, Duchess of. [Duke of Bedford]

Standing; in coronation robes; drawing back a crimson curtain with her right hand; the left holds a coronet; hair falling in ringlets over her shoulders; dark gray sky background.

Bedford, Gertrude, Duchess of. [Duke of Bedford]

Three-quarter length; seated towards the right in a crimson backed chair; seen to the knees looking at the spectator; rich blue silk dress, trimmed with satin bows of the same colour; white lace sleeves and a white satin scarf over her shoulders; small white cap; her right hand holds an open book, her left rests above it; a basket of figs on a table to the right; curtain background. 49 × 39

- Bedford Family.** [Earl of Jersey, Osterley Park. Exhibited R. A. 1777]
Duke of Bedford as St. George, with his sword drawn, killing the dragon; Lord John standing near; Lord William crouching, and Miss Vernon as "Sabrina" daughter to the king of Egypt, according to the legend of St. George. Painted 1776-7.
 ENG. BY VALENTINE GREEN, 1778. J. SCOTT, 1863
- Bedford, Rev. John**
Head size; full face; in black gown and white bands; in wig. 30 x 25
 ENG. BY S. W. REYNOLDS
- Beele, Rev. William**
Head size; full face; in wig and black gown, with white bands. 30 x 25
 ENG. BY S. W. REYNOLDS. 1822
- Belgiojoso, Count.** [? Belgiojoso family]
Half length; to the left; powdered hair, with pigtail; white, braided uniform; an order round his neck. Painted 1777
 ENG. BY J. R. SMITH (1779), AND J. JACOBÉ
- Bellamont, Charles, Earl of, K.B.** [National Gallery, Ireland]
Full length; in robes of the Bath; wearing his hat with plumes of ostrich feathers; left hand on the hilt of his sword; left leg crossed over right; looking up towards his left. Painted 1773. 96 x 59
 ENG. BY J. SCOTT. 1875
- This portrait of Lord Bellamont hangs close to a full length portrait of Anne, Countess of Donegal, by Francis Cotes. The draperies in both pictures are obviously painted by the same hand. Cotes died in 1770. The same "drapery-man" must therefore have been employed by both painters. It was probably Peter Toms, R.A. Whoever he was, he took much more trouble over work for Sir Joshua than over work for Cotes.
- Bellamont, Lady.** [Lord Tweedmouth. ex. R. A. 1896]
Whole length; standing in a landscape, facing the spectator; head turned to left; lilac dress, trimmed with ermine and knots of gold braid; a plait of hair falls upon her right shoulder. 94 x 63
 ENG. BY J. SCOTT. 1875
- Bentinck, Lady Charlotte**
Half length; as a child, standing in a landscape; hands crossed; in white mob cap; white dress with lace cross-over
 ENG. BY J. BROWN
- Beresford, The Hon. Mrs., with the Marchioness Townshend and the Hon. Mrs. Gardiner.** Painted while they were still the Misses Montgomery, as "Three Ladies adorning a Term of Hymen." [National Gallery]
Whole lengths; adorning the Term of Hymen; Lady Townshend in the centre; Mrs. Beresford on her right, and Mrs. Gardiner on her left. Painted 1775
 ENG. BY THOMAS WATSON. 1776.
- Berkeley, Elizabeth (Drax), Countess of, afterwards Countess Nugent.** [Earl of Berkeley]
Half length; looking to her right; hands crossed, and leaning on a book; fur trimmed cloak; pearl necklace. Painted about 1758
 ENG. BY J. MCARDRELL AND R. PURCELL
- Berkeley, Elizabeth (Drax), Countess of.** [Marquess of Lansdowne, K.G.]
Life size; half length; three-quarters, to the left; lemon-coloured silk dress, white satin cloak trimmed with dark fur; sky background. Painted about 1760. 39½ x 25
- Billington, Mrs.** [Lenox Gallery, New York, U.S.A.]
Whole length; as St. Cecilia; face up-raised; a book in her hand; cherubs around her; one about to place a wreath on her head. Painted 1787
 ENG. BY W. WARD AND P. PASTORINI
- Billington, Mrs.** [Earl of Norman-ton. ex. R. A. 1885]
A head; three-quarter face to left; light background. 16 x 12½
- Bingham, Lady Anne.** [Earl Spencer, K.G. G. G. 1883]
Half length; sitting; in a large straw hat, which shades the upper part of her face; hair over shoulder; her dress fastened with three buttons on each side; a black band round her waist clasped by a buckle; long gloves. Painted 1786. 29½ x 24½
 ENG. BY F. BARTOLOZZI, S. COUSINS, AND P. BONATO, AND MANY OTHERS
- Bingham, Lavinia.** [Earl Spencer, K.C. G. G. 1883]
Half length; in a large straw hat, which half shades the face; hair falling in curls over her shoulders; white kerchief crossed on her neck; black band round the waist; landscape and trees. Painted 1782. 29½ x 24½
 ENG. BY F. BARTOLOZZI (1783), AND S. COUSINS. See also Spencer
- Binning, Charles, Lord; afterwards 4th Earl of Haddington**
Painted 1777
- Blackett, Sir Walter Calverley, Bart.** [Sir G. O. Trevelyan, Bart. N. P. E. 1867. R. A. 1880]
Full length; standing; brown dress; dog on his right, looking up. Painted 1760. 93 x 57½
- Blackett, Sir Walter Calverley, Bart.** [Sir Walter Trevelyan, Bart. G. G. 1883]
Three-quarter length; full face; wearing a three-cornered hat; mulberry-coloured coat; landscape background. Painted 1768. 49 x 39
- Blackett, Sir Walter Calverley, Bart.** [The Infirmary, Newcastle-on-Tyne]
Whole length; in his robes as Mayor of Newcastle-on-Tyne. 93 x 57
 ENG. BY J. FITTLER (1789), S. W. REYNOLDS
- Blackstone, Sir William.** [National Portrait Gallery]
 49 x 39
- Blackstone, Sir William.** [Sir Robert Peel, Bart. Sold, R. and F. 1900]
Half length; in an oval; in judge's robes
 ENG. BY J. HALL
- Blackwood, Colonel John.** [Morant, 1832]
Painted 1755
 ENG. BY WILLIAM SAY IN 1821
- Blake-Delaval, K.B., Sir Francis** [Marquess of Waterford. G. G. 1883]
Whole length; in uniform; wearing a hat; holding a musket in his right hand, a battle going on in the distance to the left. Painted 1758. 88½ x 56½
- Blake, Sir Patrick, Bart.** [David H. King, New York]
In a red coat, with blue lapels; white waistcoat, breeches and gaiters; a hawk on his wrist; whole length
- Blake, Annabella (Bunbury), Lady, wife of Sir Patrick Blake.** [Sir H. Bunbury, Bart.]
Whole length; as Juno receiving the cestus from Venus, who is resting on a cloud, with two doves; a peacock at her feet. Painted 1768
 ENG. BY JOHN DIXON 1771
- Blake, Mrs.** [Sir Horatio Davies, Bart. ex. Egremont collection]
In a gray and white dress lined with ermine; seated; holding a rose in her hand
- Bland, Mr., a Member of the Society of Friends.**
 ENG. BY G. GODBOLD
- Bligh, The Hon. Edward.** [Earl of Darnley]
Three-quarter length; to left; standing; right arm hanging down; left arm on hip; red uniform; landscape background. Painted 1787
- Bligh, Captain (or Colonel).** [Hon. W. F. B. Massey-Mainwaring. New G. 1891]
Three-quarter length; seated; turned to left; in uniform; right arm resting on a parapet on which is his hat; landscape background. 50 x 40
 ENG. BY R. B. PARKES. 1865
- Blundell, Mrs.** [Charles Weld Blundell, Esq., Ince-Blundell Hall]
Half length. Painted 1762
- Bolingbroke, Frederick, 2nd Viscount and 3rd Viscount St. John.** [Earl of Pembroke, Wilton House]
Three-quarter length; face turned to the right; looking to the front; left arm resting on the stump of a tree; right arm hanging down holding his hat; wearing a plum-coloured coat and waistcoat; white cravat and frill; ruffles on wrist. 50 x 40
 The credit for this identification is due to Mr. Algernon Graves

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Seated; nearly full face; to right; holding a book in one hand, and a porte-crayon in the other; white dress; red shawl; curtain background; a vase. 50½ x 40
LITHOGRAPHED BY C. P. HARDING

An early picture

ENG. BY JAMES MCARDELL (1755), R. PURCELL, AS "LUCINDA," C. CORBUTT, AND S. W. REYNOLDS

Three-quarter length; seated; with right hand up to head, looking at her daughter, who stands to her left; her left arm encircles the child. 50 x 40

ENG. BY G. H. EVERY. Sir J. R. also painted Governor Boone in 1764-1765

Half length; profile to the right; head bent down; reading a book held in the right corner of the picture; brown coat, with white cravat and full grey wig. 30 x 25

ENG. BY B. T. 1851

Half length; nearly full face; a wart on the nose; frilled shirt; lapelled coat. Painted 1787
ENG. BY I. R. SMITH. 1797

Three-quarter length; a little girl sitting; in a landscape; front face; with mob cap and black ribbon; white dress; black sash; arms folded; a mitten on her right wrist
ENG. BY T. PARK. 1789

Half length; uniform; looking to the left; hair unpowdered. Painted 1765
ENG. BY J. R. SMITH. 1782

Bordieu, Mr., or Bourdieu. [Mrs.

Three-quarter length; seated; to the right. Painted 1765. 50 x 40

Full length; in sporting dress; leaning on gate; turned to left; gun on left arm. Painted 1766 69. $35\frac{1}{2} \times 26\frac{1}{2}$
ENG. BY S. W. REYNOLDS

In the dress of the Woburn Hunt.

Three-quarter length; seated; face turned to the left; right arm resting on the arm of the chair, the hand raised to the face; white dress, with kerchief bordered with blue ribbon; her son, also in white, stands beside her. Painted 1773. 47 x 39½

ENG. BY S. W. REYNOLDS

Whole length; standing; in naval uniform; seashore, with ship in distance

ENG. BY J. MCARDLELL IN 1757, AND MANY OTHERS. A replica of this picture is in the possession of Viscount Falmouth

Half length; nearly front face; in naval uniform. 30 x 24

Whole length; standing before a tent

right hand to her cheek; the elbow resting
on a table; pearls in her hair and at waist;
lace scarf over shoulders. Painted 1773
ENG. BY JAMES WATSON. 1775

ENG. BY J. JONES (1786), AND MANY OTHERS

Whole length; vandyck dress; full face; hand in waistcoat; landscape back.

BROOKSHAW, AND S. W. REYNOLDS
Bouverie, Mrs., and her Child. [Mr.
Bouverie, Delapré Abbey]

Whole length, sitting; the child in her arms putting aside her veil; a dog at the foot of the pedestal; a large vase behind. Painted 1760.

ENG. BY JAMES WATSON. 1770

Half length figures; in a garden, under a tree, on a stone to their right the inscription "Et in Arcadiu ego." Painted 779. 40 x 50

Bouverie, Hon. William. [Earl of Radnor]

Half length; in an ermine mantle over a grey dress, with a yellowish sash; right hand on hip, and left hanging down; large vase and curtain in background. 50 x 40

Head size. $29\frac{1}{2} \times 24\frac{1}{2}$

A boy of eight years old, sitting on the ground, 201422

Half length: seated: with left arm on

wer, Mrs. [Baron de Beurnon-
ville, Paris]

Half length; holding a parrot. 30 x 25
wer, Archibald. [C. W. Kraushaar,

NG. BY J. FABER. 1758

raided cloak; holding an apple in his hand,
with the word "Basta" inscribed on the top.
D x 24

landscape caressing a dog; a curious effect of
the sun's rays through the trees. Painted
1776

wyer, Admiral Sir George, Bart.
Lord Burton, Chesterfield House.

wyer, Penelope, daughter of Sir William Bowyer. [C. 1802: Major

Half length; cloak edged with ermine;

Indianapolis Mus. 1960 [See 1972 cat.]
ex Cl³⁵ of Hutton, S. John Hutton, Ind. C.,
J. G. Swinburn, N.Y.; A. W. S. Herrington, Indiana

Boynton, Charlotte, Lady. [Sir Henry Somerville Boynton, Bart.]

Light powdered hair, hanging over shoulder; flowered dress of pale green, edged with lace; pale blue scarf; arms crossed on dark green cushion; holding a book; half length. Painted 1765

Braddyl, Mrs. [Wallace Gallery]

Painted 1788-9. 29½ × 24½

ENG. BY COUSINS, J. W. CHAPMAN, WALTNER, AND C. J. EDWARDS

Braddyl, Master Thomas. [Lord Rothschild]

Whole length; large white frill; leaning against an urn; hat in right hand. Painted 1784

ENG. BY J. GROZER. 1785

Braddyl, Wilson Gale. [Cox, 1865]

Head size. 30 × 25

ENG. BY A. N. SANDERS. 1865

Braddyl Family, The. [Lord Rothschild. M. 1857; R. A. 1890]

Whole length; in a landscape; Mrs. Braddyl on the left in white dress and black lace shawl, seated on a bench with a spout on her lap, looking to right at her son, who stands opposite to her, in a blue coat, leaning against a pedestal, holding his hat in his hand; Mr. Braddyl, in a red coat, stands in the middle, his right arm on the back of the bench. 93 × 57

Bradshaw, Colonel. [Mrs. Wallis, 1859]

In a brown coat and wig; seated at a table; writing. Painted 1759

Reynolds also painted Mrs. and Master Bradshaw

Brandling, Charles, M.P. [Rodman Wannemaker, Esq., Philadelphia, U.S.A. ex. B. I. 1854]

Three-quarter length; in a plain dress of grey. 50 × 40

Brettingham, Mr. See Caricatures.

Bridge, Mr. [Admiral Cyprian A. G. Bridge]

Painted 1759

Bridport, Alexander (Hood), 1st Viscount, K.B. [Viscount Hood. N. P. E. 1867]

Half length; standing; naval uniform; cocked hat in right hand; leaning on an anchor. 50 × 40

Bristol, Thomas Newton, Bishop of. [Archbishop of Canterbury. N. P. E. 1867]

Half length; standing; in bishop's robes; St. Paul's in the background. 51 × 40

ENG. BY T. WATSON, S. W. REYNOLDS, AND R. GRAVES

Broderick, Admiral. [Viscount Middleton, Peper Harow]

Half length. Painted 1761

Brome, Charles Viscount, afterwards 1st Marquess Cornwallis. [Earl of St. Germans. ex. R. A. 1882]

Three-quarter length; seated to right; in uniform; holding his cocked hat in his right hand; sky background. Painted 1761.

49½ × 39

Reynolds also painted his son, in 1778

Brooke, Francis, Earl, afterwards Earl of Warwick. [Earl of Warwick]

Three-quarter length; seated at a table, pointing to a plan with his left hand; he wears the Order of the Thistle. Painted 1755-8

ENG. IN 1864, BY R. B. PARKES. Reynolds also painted Lady Brooke, in 1757

Broughton, Lady. [Lord Iveagh. R. A. 1886 (Lord Berwick)]

Whole length; in a white flowered dress; a long plait of hair over her shoulder; standing by a pedestal, on which is a bust of a child; her left hand supporting a book with engravings; a porte-crayon in her right hand; behind, on her right, a large urn

ENG. BY THOMAS WATSON (1770), J. WILSON. 1791. Reynolds also painted her husband, Sir Brian Broughton, Bart.

Brown, Master. [Lord Tollemache]

Half length; sitting; in a landscape; his hands on his knees, and face upturned. Painted 1785

ENG. AS "A CONTEMPLATIVE YOUTH," BY C. H. HODGES. 1786

Bruce, Thomas Brudenell, 2nd Baron. [Earl of Charlemont, 1867; B. I. 1867] See also CARICATURES

Brudenell, Thomas

Half length; in uniform; full face; standing; cocked hat under left arm; right hand on table; powdered hair. Painted 1757

ENG. BY S. W. REYNOLDS. 1821

Brudenell, Mrs. [Charles Sedelmeyer, Paris]

Half length; full face; a tight dress fastened with pearls and jewels; a cloak trimmed with ermine; right arm on hip; low hair with short veil. 29 × 24

Brummell, Master (afterwards the famous "Beau"), and his brother. [Lord Iveagh, K.P.]

Two children playing with dogs. Painted 1782-3

Brunswick, Augusta, Princess of. [H.M. the King of the Belgians. B. I. 1823]

Head and shoulders; three-quarter face; dress trimmed with ermine; a tiara in her hair. Painted 1764

ENG. BY J. McARDRELL (1764), R. HOUSTON AND P. CORBUTT

Buccleuch, Henry, 3rd Duke of. [Duke of Buccleuch, K.G., K.T.]

Half length; head turned three-quarters towards the left; his left hand leans on a pedestal; he wears a dark green suit with the star of the Thistle. 49½ × 39½. Painted 1768?

Buccleuch, Henry, 3rd Duke of. [Earl of Courtown. ex. Dublin, 1872]

When young; with peer's ribbon and star of the Thistle. Oval. 28 × 24

Buccleuch, Duchess of, with her daughter, Lady Mary Scott. [Duke of Buccleuch, K.G., K.T.]

Whole length; sitting on a bench under a tree; her left arm encircling her child; two dogs, one of them jumping upon her knees; a curtain draped over the tree; landscape. See. Painted 1774. 92 × 58

ENG. BY JAMES WATSON. 1775

Buckle, Captain Matthew, R.N. [Earl of Falmouth. ex. B. I. 1846]

Half length; looking to the right; blue uniform; right hand on the hilt of a long sword, with left hand on hip. 50 × 40

Bulkeley, Viscountess. [Sir Richard Bulkeley, Bart.]

Full length; walking to right; wreath in left hand; brownish-red dress. About 95 × 55

Bulkeley, Viscountess. [Sir Richard Bulkeley, Bart.]

Full length; nearly full face; right arm on a pedestal, on which is an ermine cloak. About 95 × 55

Buller, Mrs. Mary. [Lord Elphinstone]

ENG. BY R. JOSEY. 1866

Buller, Mrs. Ann. [— Buller, Esq.; C. 1891; bought in for £4,725]

50½ × 39½

ENG. BY S. W. REYNOLDS (COUSINS), 1823

Bunbury, Charles John, "Master Bunbury." [Sir Henry Bunbury, Bart. R. A. 1891]

Three-quarter length; seated squarely facing the spectator; he wears a crimson coat, and rests a hand on each knee. 29 × 24. Painted 1780-1

ENG. BY F. HAWARD. 1781. Sir Henry Bunbury also owns Northcote's excellent copy; another copy or replica is in the possession of the Earl of Arran, K.P.

Bunbury, Lady Sarah. [Sir Henry Bunbury, Bart.]

Whole length; sacrificing to the Graces; kneeling on a footstool, before a flaming tripod placed before a pedestal, on which is a group of the Graces; a kneeling attendant behind (supposed to be her great friend Lady Susan Strangways) pours wine into a flagon. Painted 1765

ENG. BY EDWARD FISHER. 1766

Bunbury, Lady Sarah. See also Fox

Bunbury, Henry William, the Caricaturist. [Sir Henry Bunbury, Bart. N. P. E. 1867]

As a youth; half length; holding a portfolio; landscape background. Painted 1766. 28½ × 23½

ENG. BY JOHN BLACKMORE



STUDY FOR "PUCK"

Dyce Collection, Victoria and Albert Museum





"Bunbury, Lady," so called; identity of sitter not really known. See Beauchamp, Viscountess

Bunbury, Sir T. C., Bart. [Sir Henry Bunbury, Bart.]
Bust; crimson coat trimmed with fur; oval. Painted 1767. 30 × 25
ENG. BY JAMES WATSON (1768), print inscribed *Æt. 27, 1768*

Bunbury, Mrs. H. W. (Catherine Horneck.) [W. W. Astor, Esq. R. A. 1872]
Seated; leaning on right hand; white drapery. Painted 1772-3. 50 × 40
ENG. BY JAMES WATSON. 1778

Burghersh, John, Lord, afterwards 11th Earl of Westmoreland. [Earl of Jersey]
Whole length; as a boy; in a white frock with black hat and sash; running, with right arm raised. Painted 1788
ENG. BY BARTOLOZZI. 1788

Burghersh, John, Lord. [Very Rev. T. W. Jex-Blake, Dean of Wells. B. I. 1866]
Whole length. Painted 1763?
ENG. BY R. B. B. PARKES. 1863

Burghersh, John, Lord. [Earl of Westmoreland. B. I. 1858 and 1866]
In hunting costume; red coat; green collar; white cravat. 30 × 25

Burke, Rt. Hon. Edmund, and the Marquess of Rockingham. [ex. Lord Leighton; C. Fairfax Murray, Esq.]
Unfinished group

Burke, The Rt. Hon. Edmund. [National Portrait Gallery]
29½ × 24½

Burke, Rt. Hon. Edmund (?) [William Macted, Esq. G. G. 1883]
Half length; full face; the left arm raised to the hip; dark coat; white cravat. 29 × 24

Burke, Rt. Hon. Edmund. [ex. Sir Robert Peel, Bart. Sold, R. and F., 1900]
Oval; half length; three-quarter face to right; black ribbon round neck. Painted 1766. 30 × 25
ENG. BY JAMES WATSON (1770), BENEDETTI, J. HARDY, J. JONES, AND C. KNIGHT
There is a similar picture in the National Gallery of Ireland

Burke, Rt. Hon. Edmund. [Archdeacon Burney. N. P. E. 1868]
Bust; to right; light plum-coloured coat. 30 × 25

Burke, Rt. Hon. Edmund. [George C. W. Fitzwilliam, Esq.]
Three-quarters to the left; brown coat; open waistcoat; white lace frill; black ribbon. Painted 1775

Burke, The Rt. Hon. Edmund. [Mrs. Kay and Miss Emily Drummond, 18 Hyde Park Gardens]
The Thrale portrait; profile to left; plum coloured coat; white cravat and frill; wears a wig. 29½ × 24. Painted 1773
ENG. BY J. HARDY AND MANY OTHERS

Burke, Edmund, Rt. Hon. (?) [Scottish National Gallery]
Half-length; three-quarters face to left; red coat; unfinished. 20 × 16

Burke, Richard. [Earl Spencer, K. G. N. P. E. 1867]
Bust; to right; dark red coat. Painted 1782. 25 × 21
ENG. BY W. WARD. 1795. A good old copy (by Hayter) is in the National Gallery, Ireland

Burke, William. [George C. W. Fitzwilliam, Esq. B. I. 1817 and 1860]
Half length. 30½ × 25½

Burke, Richard. [George C. W. Fitzwilliam, Esq.]
Bust; head turned to the left; red coat. 29½ × 24

Burney, Charles, Mus. Doc. [G. A. Hearn, Esq., New York. ex. Archdeacon Burney. N. P. E. 1867]
To the waist; in robes of a Dr. of music; roll of music in right hand. Painted 1780-1. 30 × 25
ENG. BY BARTOLOZZI. 1781.
A good studio-replica belongs to Oxford University

Bute, John, 3rd Earl of, and his Secretary, Mr. Charles Jenkinson, 1st Earl of Liverpool. [Marquess of Bute, K. T. R. A. 1871]
Whole length; two figures standing; to the left Lord Bute in a red coat holds out his left hand with an explanatory gesture; to the right his secretary in dark green coat. Painted 1763. 96 × 71

Bute, John, 3rd Earl of, with his secretary, Charles Jenkinson, afterwards 1st Earl of Liverpool. [Earl of Wharnccliffe. G. G. 1883]
16½ × 12½
Sketch for the above

Bute, John, 3rd Earl of. [Earl of Wharnccliffe. G. G. 1883]
Three-quarters; standing at a window; looking at a miniature which he holds in his right hand; red coat. Painted 1763. 15½ × 12

Bute, John, 3rd Earl of. [Earl of Wharnccliffe. N. P. E. 1867]
Full length; stepping forward; head to left; wears the Garter robes and holds his plumed hat in his right hand. 94 × 58

Bute, John, 4th Earl and 1st Marquess of. See Mount-Stuart

Bute, Mary, Countess of. [Marquess of Bute, K. T. R. A. 1870]
Full length, with a parasol. Painted 1777 79. 93 × 57

Butler, Lady Anne, and Child. [Sir W. Agnew and Son, 1895. R. A. 1891]
Three-quarters length, kneeling; and holding her naked child, who catches at her hair from a pedestal in front of her; red dress and turban. Painted about 1770. 40½ × 37
ENG. BY JAMES SCOTT AS *Maternal Love*. 1865

Butler, John, afterwards Earl of Ormonde. [R. H. Prior-Wandesford Esq., Castlecomer, Ireland]
Half length, standing, a gun in his right hand, his left on the head of a dog; brown coat, buff waistcoat and breeches, white neckcloth. Painted 1758. 50 × 40

Byron, Admiral the Hon. John as Captain. [Lord Burton. ex William Byron, Esq. G. G. 1883]
Three-quarter length; full face; arms crossed, resting on stick; naval uniform; sea and ship in distance. Painted in 1759. 49 × 39½

Cadogan, Hon. Charles S., afterwards 1st Earl. [Earl Cadogan. R. A. 1879]
Half length; oval; turned to the right; blue coat. Painted 1775. 34 × 29

Cadogan, Lady
Half length; sitting; her hair powdered with a veil over it; handkerchief crossed over her bosom; bands of black ribbon on sleeves, and black sash; her right arm rests on the pedestal of a column; a bouquet of roses in her lap. Kilted. Painted 1786-7
ENG. BY JOHN DEAN. 1787

Cadogan, Hon. Charles H. S. [Earl Cadogan. R. A. 1879]
Half length; oval; in a pink dress. Painted in 1769. 36 × 29

Cadogan, Hon. Mrs. [Earl Cadogan. R. A. 1879]
Half-length; oval; seated; white dress lined with fur. Painted 1755. 33 × 29½

Callender, Mrs., of Craigforth
Half length; sitting; left arm resting on a table; hands in lap, right in left; curls over each shoulder; ermine-lined cloak. Painted 1772

Camden, Charles (Pratt), 1st Earl. [Duke of Grafton]
Whole length; standing; in his robes; left hand holding a book; right resting on the back of a chair. Painted 1765
ENG. BY J. BASIRE (1766)

Camden, Charles Pratt, 1st Earl. [Marquess Camden]
Full length; seated; three-quarters to the left; wears judge's robes. A partial copy of this portrait is in the National Portrait Gallery. Painted 1765-1776. 87 × 56
ENG. BY J. G. HAID

Camden, Charles Pratt, 1st Earl. [Duke of Grafton. N. P. E. 1867]

Half length to left; seated in an arm chair; black gown, lace cravat and ruffles. Painted 1767. 50 x 40

Camden, Charles Pratt, 1st Earl. [Guildhall, London]

Whole length; standing; in his robes; holding Magna Charta in his hand. Painted 1764-1765. About 95 x 70

ENG. BY INIGO SPILSBURY. 1766

Camden, Frances, Marchioness of. [Earl Spencer. G. G. 1883]

Half length; sitting; in a white dress; left arm resting on a crimson cushion; landscape background. Painted 1786. 54½ x 44½

ENG. BY L. SCHIAVONETTI AND AGAR.

Campbell, Lord Frederick. [Duke of Argyll, K. T.]

Painted in 1762. Ruined by a fire at Inverary in 1877

Campbell, John, son of the 1st Earl of Cawdor. [Earl of Cawdor. R. A. 1880]

Whole length; standing; in a red fur-lined coat and black satin breeches; a large dog beside him; landscape background. Painted 1778. 81 x 57

Campbell, Miss Sarah (Mrs. Wodehouse). [Lord Hillingdon. ex Lord Cawdor. R. A. 1880]

Three-quarter length; standing; high head-dress; plait of hair over her right shoulder; left hand and arm hidden by her dress; right arm and hand to the front; landscape, &c. Painted 1778. 49 x 39

ENG. BY VALENTINE GREEN. 1778

Campbell, Sophia. [Earl of Albe-marle. G. G. 1883]

Half length; face turned to the left; black dress with a white kerchief; both hands in a muff. Painted 1786. 29 x 24½

Campbell, Walter, of Shawfield. [Earl of Arran]

Three-quarter length; in blue velvet. Painted 1763 (?). 50 x 40

Camperdown, Lord. See Duncan, Captain

Capel, Lady Elizabeth. See Malden

Cardiff. See Mount-Stuart

Cardross, David Stewart Erskine, Lord, afterwards 6th Earl of Buchan

Half length; vandyck dress and collar; head to right. Painted 1764. 30 x 25

ENG. BY J. FINLAYSON. 1765

Carlisle, Frederick Howard, 5th Earl of. [Earl of Carlisle]

As a youth; whole length; in a vandyck dress; on his right a large dog; on his left two trees. Painted 1761-2

ENG. BY JOHN SPILSBURY. 1762

Carlisle, Frederick Howard, 5th Earl of, at the age of twenty-one. [Earl of Carlisle]

Whole length, in the robes of the Order of the Thistle; descending some steps, a dog beside him. Painted 1759. 93 x 57

ENG. BY WM. WARD 1823, AND BY JAMES SCOTT 1865

Carlisle, Frederick Howard, 5th Earl of, and Selwyn, George Augustus. [Earl of Carlisle]

Three-quarter length; seated at a table; the earl wears a brown coat and the ribbon of the Thistle; Selwyn, in red, caresses a pug-dog. Painted in 1770. 70 x 59

ENG. BY R. B. PARKES. 1864

Carlisle, Margaret Caroline, Countess of. [Earl of Carlisle]

Three-quarter length; standing; her right arm across the stump of a tree; a rose in her hand; cloak lined with ermine; a plait of hair, entwined with a ribbon, falls over her left shoulder. Painted 1770. 49 x 39

ENG. BY JAMES WATSON. 1773

Carmarthen, Francis, Marquis of, afterwards 5th Duke of Leeds. [Duke of Leeds]

Half-length; seated at a table; wearing a red coat and waistcoat under a white domino, and holding a white mask in his hand. Painted 1764. 40 x 36

See also DILETTANTI

Carnac, Mrs. [Wallace Gallery]

Whole length; standing in a landscape between two trees; head-dress of feathers; her left hand holding up her dress; she is looking to her left. Painted 1777?

ENG. BY J. RAPHAEL SMITH. 1778

Carnarvon, Countess of, and Son. See Herbert, Lady E.

Caroline Matilda, Princess, afterwards Queen of Denmark. [Sir David Salomons, Bart.]

Whole length; seated; in profile to the right; playing a guitar; in a satin dress cut low and edged with pearls, and an over-dress lined with ermine; background of landscape with a classic building on the left. Painted before 1766

Carpenter, Lady Almeria. [Earl of Rosebery, K.G. ex Marquess of Lansdowne. R. A. 1884]

Half length; oval; face turned to her left shoulder; lace head-dress, which falls in front; black ribbon round her neck, on which is a single row of pearls; a cloak trimmed with lace. Painted 1768. 30 x 24

ENG. BY JAMES WATSON. 1768

Carrington. See Smith

Carysfort, John, 1st Lord. [Earl of Carysfort. R. A. 1881]

Three-quarter length, standing; blue cloak; white satin doublet and hose; lace collar. Painted 1765. 49 x 39

Carysfort, John Joshua, 2nd Lord. [Earl of Carysfort. R. A. 1881]

Three-quarter length; crimson velvet coat; ribbon and star; a paper in his left hand. Painted between 1773 and 1777. 36 x 27

Carysfort, Lady, Wife of 2nd Lord. [Earl of Carysfort. R. A. 1881]

Three-quarter length; seated on a sofa; in a light dress and figured scarf. Painted 1774. 36 x 27½

Castiglione, Marchesa.

Painted in 1776

Caswell, Mr. [Owned in 1878 by J. Round, Esq., of Brighton]

Painted in 1762

Cathcart (Jane Hamilton), Lady, and her Daughter Jane, afterwards Duchess of Athole. [Earl Cathcart, G. G. 1883]

Three-quarters; seated, with child sitting in her lap; her left hand supports left arm of infant, who holds in her right hand a baby's cap; dark blue dress, with transparent veil over her head; to the right a greyhound. Signed "J. R., 1755." 48½ x 38½

ENG. BY R. HOUSTON AND J. McARDELL, 1770, AS "LADY CATHCART AND SON"

Cathcart, Charles, 9th Lord, K.T. [Earl Cathcart. G. G. 1883]

Three-quarter length; in uniform, with breastplate; a black half-moon patch under his right eye; on his right is an arch; on his left a curtain; a balustrade in front. Painted 1761. 50 x 40

ENG. BY J. McARDELL AND BY R. HOUSTON. 1770

Catley, Miss Ann, afterwards Mrs. Lascelles. [John Rhodes, Esq. N. P. E. 1867]

Bust; low dress trimmed with fur; wreath of ivy in her hair. 28 x 24

Cavendish, Lady George. See Compton, Lady E.

Cavendish, Lord John. [Duke of Devonshire, K.G.]

Half length; three-quarter face to the right; wears an embroidered waistcoat. Painted 1776. 30 x 25

ENG. BY JOSIAH GROZER. 1786

Cavendish, Lord Richard. [Duke of Devonshire, K.G. G. G. 1883; N. P. E. 1867]

Half length; to right; standing; dark crimson dress; hand on rock; background of stormy sea. Painted 1780. 56 x 44

ENG. BY J. R. SMITH, WHO ALTERED THE BACKGROUND TO DESERT WITH SPHINX. 1781

Cavendish, Lord Richard. [Duke of Portland]. A replica of the Duke of Devonshire's picture.

Cavendish, Master William, eldest son of Lord George Cavendish. [Lord Chesham]

Full length; in a white frock with sash, astride on a black dog, with a ribbon for reins. Painted 1784.

ENG. BY JAMES SCOTT. 1863

Cawdor, Lord. *See* Campbell

Cawdor, Countess of. *See* Howard, Lady C.

Chaloner, Miss. *See* Hale, Mrs.

Painted in 1762, and again in 1764 after her marriage

Chambers, Sir Robert. [G. Wilton Chambers, Esq. ex Thrale collection. N. P. E. 1867]

To the waist; in academic robes; holding a scroll. 30 x 25

Chambers, Sir William, R.A. [National Portrait Gallery]

Half length; seated; three-quarters to the right. 35 x 27

Chambers, Sir William, R.A. [Royal Academy. N. P. E. 1867]

Half length; seated; turned to right; at a table with papers; porte cresson in right hand; Somerset House in background. Painted 1780. 50 x 40

ENG. BY VAL GREEN (1780), BY F. COLLYER (1785), AND BY S. W. REYNOLDS. 1794

Chambers, Sir William. [Brussels Gallery. ex Jules Porges collection]

Looking up, and making a note in a book. ENG. BY S. W. REYNOLDS. 1796

Chambers, Mrs., afterwards Lady. [R.A. 1879]

Half length; in a Woffington hat, which shades the upper part of her face; a ribbon round the neck; black lace cloak; lace bodice; earrings. Painted 1752

ENG. BY J. MCARDLELL, C. CORBUTT, C. SPOONER, AND R. HANCOCK

Chamier, Anthony. [Hon. J. G. Johnson. G. G. 1883]

Three-quarters; sitting at a table; left hand in waistcoat, the right holding a book; on his right an inkstand. Painted 1766-7. 49 x 39½

ENG. BY WILLIAM WARD

Champneys, Lady. *See* Cox, Miss.

Charlemont, Viscount, afterwards Earl of. Painted 1757-1761

See Caricatures

Charlotte, Queen, wife of George III. [Marquess Camden]

A head; three-quarters to the right, powdered hair with pearls, square-cut bodice trimmed with ermine

Charlotte, Queen, wife of George III. [Belongs to Royal Academy. N. P. E. 1867. R. A. 1872 and 1873]

Whole length; seated on a throne; the sceptre on a cushion in front. Dress of gold brocade, with ermine trimmed robe. Painted 1799. 109 x 73.

From this original some dozen replicas were made, of which the following are well-known:

One at the Viceregal Lodge, Dublin
One in Lord Darnley's collection, Colham
One in Lord Sackville's collection, Knole
One in the Senior United Service Club
One in Lord Malmesbury's collection, Heron Court

Charteris, Hon. Francis, afterwards 6th Earl of Wemyss. [Earl of Wemyss]

Half length; looking over his right shoulder; open coat; black cravat; frilled shirt. Painted about 1757. 30 x 25

ENG. BY R. HOUSTON

Chartres, Duc de. *See* Orleans.

Chauncey, Nathaniel.

Half length; in a square; full face. Painted 1761. 30 x 25

ENG. BY CAROLINE WATSON (PRIVATE PLATE)

Chichester, Sir John. [Earl of Morley.] 30 x 25

ENG. BY S. W. REYNOLDS. 1822

Chichester, 1st and 2nd Earls. *See* Pelham

Chichester, Countess of. *See* Pelham

Child, Robert. [Earl of Jersey]

Whole length; standing and leaning against a tree stump; a gun in his hand; a dog at his feet. Painted 1772-73. 93 x 57

Child, Miss, afterwards Countess of Westmoreland. [Earl of Jersey]

Whole length; standing; her arm on a wooden cage in which is a dove; in a pink dress looped up over a blue petticoat. Painted 1772-3. 57 x 46

Cholmley, Mrs. [— Cholmley, Esq., of Howsham Hall]

Three-quarter length; sitting; dress trimmed with ermine; lock of hair hanging over her left shoulder; necklace of pearls; ornament at bosom; her right arm rests on a pedestal; hand to cheek; looking to her right; on her left her child, leaning forward and holding out his hand; landscape background, with trees, &c. Painted 1761

ENG. BY JAMES WATSON, C. CORBUTT, T. BLACKMORE, AND C. SPOONER

Cholmondeley, George James. [Mrs. J. C. B. Riddell]

Half length; three-quarter face to left; powdered hair; white cravat. Painted 1789. 30 x 25

ENG. BY JOHN JONES. 1790

Cholmondeley, George James, 4th Earl of

Painted 1780, and exhibited R. A. same year

Cholmondeley, Hester Frances, afterwards Lady Bellingham. [Mrs. Thwaites, Addison Road. G. G. 1883]

Whole length of a little girl in a green and brown dress, carrying a dog across a brook; face turned to the right. Painted 1767. 49 x 39

ENG. BY GIUSEPPE MARCHI

Chudleigh, Miss E., afterwards Duchess of Kingston

Painted about 1747
ENG. BY R. B. IN WALPOLE'S LETTERS TO SIR H. MANN. 1767

Churchill, Col. Charles. [Lady Michel, Dewlish, Dorchester]

Three-quarter length; standing; in a light coat; holding a hunting crop. Painted 1755. 45 x 37

Clanwilliam, Countess of. *See* Magill

Clarke, Lady. *See* Hunter, Miss

Cleaver, Mr., Agent at Welbeck. [Duke of Portland, K.G. B.I. 1856]

Three-quarter length; seated near a table; in a grey suit. Painted 1777. 50 x 40

Cleopatra. *See* Fisher, Kitty

Clermont, Frances, Countess of. *See* Fortescue, Mrs.

Clinton. *See* Pelham-Clinton.

Clive, Lord, and Family? also known as A Family of Distinction with an Ayah. [Earl of Ellesmere]

Supposed to have been painted in 1764, previously to Clive's second return to India. The identity of the sitters seems open to doubt

ENG. BY W. S. REYNOLDS.

Cockburn, Lady, and her Children. [Alfred Beit, Esq. For ten years in the National Gallery]

Whole length; sitting; one child on right arm; another looking over her left shoulder; naked baby in her lap; on the right a pillar draped with a curtain; a macaw on the pedestal; centre, a landscape with light clouds; left, a curtain; signed "Reynolds pinxit 1773" on the drapery. 55 x 44

ENG. BY C. WILKIN AS "CORNELIA." 1791

Coke, Lady Mary. [Earl of Fife, K.T. R. A. 1886]

Half length; seated; in a white dress and red cloak. Painted 1758-1762. 30 x 24½

Coke, Master, as "Young Hannibal." *See* Cox, Master

- Colebrooke, Sir James.** [? Littler Family, Bigadon House] *Half length. Painted 1755. 30×25*
- Colebrooke, Lady, wife of above.** [? Littler Family] *Half length. Painted 1761. 30×25*
- Colebrooke, Sir George.** [? Littler Family] *Half length. Painted 1755-1761. 30×25*
- Colebrooke, Lady, wife of above.** [? Littler Family] *Half length; in profile; looking up; lace scarf over her shoulders. Painted 1755-1762. 30×25*
ENG. BY S. W. REYNOLDS
- Coleraine, Lord.** See Hanger
- Collier, Mrs., as "Lesbia" or "Celia lamenting her sparrow"** [ex Sir William Knighton, Bart. G. G. 1883] *Half length; seated; the right arm resting on a table; the head in profile turned to the left; the eyes bent upon a dead bird lying on the table; a pale pink robe over a white bodice; a pink rose in the breast. Painted 1764. 29×24*
ENG. BY J. WAYSON, R. HOUSTON, AND J. GRAHAM.
- Colman, George.** [Sir J. Hawley, 1872, ex Marchioness of Normanby's collection. R. A. 1770; N. P. E. 1867] *Half length; seated, to right; leaning on left arm. Painted 1769. 31×25*
ENG. BY GIUSEPPE MARCHI (1773), AND N. SCHIAVONETTI
- Compton, Lady Elizabeth.** [Lord Chesham] *Whole length; front face; a chain and locket round her neck, falling to her bosom; her right arm resting on a low wall; left arm under her dress; she is resting on her left leg; right slightly bent; sandalled shoes; landscape, &c. Painted 1780-1*
ENG. BY VALENTINE GREEN. 1782
- Compton, Miss.** [Lord Burton] *Head; white dress open at the throat. Painted 1755. 29½×24½*
- Coningham, Hon. Burton.** [M. Charles Sedelmeyer] *Oval; in a buff overcoat lined with red; powdered hair. Painted 1761. 28×23*
- Conolly, Rt. Hon. Thomas.** [Earl of Ilchester] *Head; brown coat. Painted 1762-64. 32×25*
- Conolly, Lady Louisa.** [M. Charles Sedelmeyer] *Three-quarter length; seated on a terrace; her elbow on the base of a column; white dress; orange mantle. Painted 1775. 52½×38½*
- Conway, Field-Marshal the Hon. George Seymour, when a boy.** [Marquess of Hertford. G. G. 1883] *Bust; in vandyck dress; face turned to his right. Painted 1770. 24×18*
ENG. BY EDWARD FISHER. 1771
- Conway, Field-Marshal Hon. Henry Seymour.** [Marquess of Hertford] *Head in oval; breastplate and uniform. Painted 1766. 30×25*
- Conway, Lady Elizabeth.** [Wallace Gallery] *Head. Painted in 1781*
- Cork, Countess of.** See Monckton, Miss M.
- Cornewall, Lady.** [Miss Alice Duff Gordon. G. G. 1883] *Three-quarter length; seated; head turned to the left, resting upon her hand; red robe over white bodice and skirt; her right arm leans upon a table; landscape background. Painted 1786. Unfinished. 49×39*
- Cornewall, Lady.** [Rev. Sir G. H. Cornewall, Bart.] *Three-quarter length; seated; in black hat and feathers; white dress and black mantle. Painted 1780. 50½×40*
- Cornwallis, General** *Half length. Painted 1761*
- Cornwallis, Charles, 2nd Earl of.** [ex Marquess Cornwallis collection] *Oval; in uniform; white cravat; full face; hair unpowdered*
ENG. BY CHARLES KNIGHT. 1780
- Cornwallis, Countess.** [Earl of St. Germans] *Three-quarter length; sitting, with a book in her hand, with a pensive expression; on the right, landscape, trees, and mountains; on the left, a pillar with the stem of two trees. Her little son, a boy of about 4, in a red jacket, was added to the picture in 1778. Painted 1770*
ENG. BY JAMES WATSON (1771) WITHOUT THE CHILD
- "Cottagers, The." See "Macklin Family Picture."
- Cotterell, Mrs.** [— Dormer, Esq., Rousham, Oxfordshire] *Painted 1757*
- Courtown, Countess of.** See Powys, Miss Mary, and Scott, Lady Mary, under Buccleuch, Duchess of
- Coussmaker, Mr., afterwards Col.** [Lord de Clifford. R. A. 1875] *Whole length; in uniform; holding his horse by the bridle. Painted 1782. 92½×56½*
ENG. BY JAMES SCOTT. 1874
- Coutts, James.** [Baroness Burdett-Coutts] *Bust; oval; head to the right; velvet coat and red cloak. Painted 1773. 29×24*
A copy by Davis also belongs to Lady Burdett-Coutts, and another by Andrew Geddes was sold at Christie's in 1845. See Graves and Cronin
- Coventry, Countess of.** [Messrs. Agnew. ex Sir J. Goldsmid's collection] *Three-quarter length; her right arm resting on her robes; the head turned over left shoulder; ornament on bosom; her left hand crossing the right wrist; sky with light on the right. Painted 1764-5*
ENG. BY JAMES WATSON, J. DIXON, AND SPICER
- ? Coventry, Maria (Gunning), Countess of.** [Duke of Argyll, K.T.] *Head; oval; a drapery falling from the hair on the shoulder. Painted 1759. 30×25*
There seems some reason to doubt the identity of the sitter with the Countess of Coventry. The Duke of Argyll believes it to be a portrait of Lady Strafford. See Graves and Cronin
- Cox, Miss Caroline, afterwards Lady Champneys.** [Lord Hillingdon] *Half length; in a white dress embroidered with gold and a pink cloak. Painted 1764. 30×24*
- Cox, Master, as the Young Hannibal.** [— Cassels, Esq.] *Half length; in Roman dress; laying his sword on an altar. Painted 1759. 30×25*
ENG. BY C. TOWNLEY. 1792
- Craunch, Mr.** [Lord Vivian, 1856] *In black; with a powdered wig. Painted before 1749*
One of Reynolds' early friends and patrons in Devonshire. A companion picture of his wife was also painted before Reynolds went to Italy, but of this no trace can be found.
- Craven, Elizabeth, Countess of, afterwards Margravine of Anspach.** [Mrs. Wood?] *Three-quarter face; in a white cap; white dress with short sleeves*
ENG. BY RIDLEY. 1801
- Craven, Elizabeth, Countess of, afterwards Landgravine of Anspach, and Child.** [Lord Leconfield] *Three-quarter length; seated; embracing the child, who stands on her left. Painted 1781*
- Crawford, John.** [Crawford Lodge, Cults, N.B.] *Half length; sitting; left elbow resting on a table; hand to his chin. Painted 1789*
ENG. BY J. GROZER.
- Crawford, Gibbs, M.P.** [Baroness Burdett-Coutts] *Full face; white cravat and coat buttoned, but open at top*
A replica belongs to H. G. Williams, Esq., of Ludfield, Sussex
ENG. BY W. H. EGGLETON
- Cremorne, Lord.** See Dawson, Mr.

Crewe, Mrs. [Lord Crewe. R. A. 1895]

Whole length; as "St. Genevieve," sitting reading; her right arm supporting her chin; left hand holding her book; a dog at her feet; a lamb plucking a bunch on her left; five lambs lying on the right; landscape, with stream and mountains in the distance. Painted 1772. 69x66

ENG. BY THOMAS WATSON. 1773
See also Greville, Miss

Crewe, Miss Emma and Miss Elizabeth. [Lord Crewe. R. A. 1895]

Three-quarter length; one leaning on the right shoulder of her sister, who is holding a basket of flowers. Painted 1766-70

ENG. BY JOHN DIXON. 1782

Crewe, Master. [Earl of Crewe. R. A. 1895]

Whole length; in the character of Henry VIII.; dressed and posed after the cartoon for the portrait by Holbein, which was burnt with Whitehall. Painted 1775-6

ENG. BY J. R. SMITH. 1776

Crewe, John, afterwards 1st Lord Crewe. Earl of Crewe. R. A. 1895]

Half length; standing; dark coat. Painted between 1760 and 1768

Crewe, Mrs., and Mrs. Bouverie, afterwards Lady Robert Spencer. See Bouverie, Mrs.

Crewe, Miss Frances. [Earl of Crewe. R. A. 1895]

Whole length; a little girl in a black cloak and hood, with a basket on her arm. Painted 1766-1770. 50x44

Croft, Stephen, F.S.A.

Painted 1769

ETCHED BY C. CARTER. 1787

Crofts, Mr. and Mrs. [Sir J. G. Sebright, in 1875]

Two pictures painted in 1775

Crooke, John Crosse. [Douglas P. Crooke, Esq., in 1864]

Half length; seated at a stone table; embroidered waistcoat and white frill. Painted 1776.

ENG. BY G. H. EVERY. 1864

Crooke, Mrs., wife of above. [Douglas P. Crooke, Esq., in 1864]

Half length; seated at a stone table; lace scarf on the hair and round the neck; fur trimmed cloak. Painted 1776.

ENG. BY G. H. EVERY. 1864

Crosbie, Diana, Lady, afterwards Lady Glandore. [Sir Charles Tennant, Bart. ex Talbot Crosbie collection. R. A. 1891]

Full length; walking to the left; left hand extended; hair high; greyish dress with gold; landscape background. Painted 1778-9

ENG. BY WILLIAM DICKINSON. 1779

Crouch, Mrs. [Miss A. Rothschild, Waddesdon. R. A. 1889]

Bust; oval; white dress; red sash; black hat with red ribbons. 28½x24½

Cruttenden Children, with their Ayah. [Mrs. G. F. Hampson. R. A. 1885]

Whole length; two boys, a girl, and an Indian nurse picking flowers in a garden. Painted 1759. 70x65

Cumberland, H.R.H. William Augustus, Duke of, K.G. [H.M. the Queen]

Half length; in uniform; sash over left shoulder. Painted 1758

ENG. BY EDWARD FISHER (1760), C. SPOONER, JAMES WATSON, AND F. RYLEY

Cumberland, H.R.H. William Augustus, Duke of. [Earl Fitzwilliam. G. G. 1883]

Three-quarter length; in robes of the Garter; full face; the left arm resting on a pedestal. Painted 1758. 62x49

Cumberland, H.R.H. William Augustus, Duke of, K.G. [Rev. W. H. Wayne, of Willey]

Small full length; sketch for a larger picture. 38x32

ENG. BY S. W. REYNOLDS

Cumberland, H.R.H. William Augustus, Duke of, K.G. [H.M. the Queen. B. I. 1846]

Head. Painted 1758-61. 36x28

ENG. BY E. FISHER, C. SPOONER, J. WATSON, S. FREEMAN, AND S. W. REYNOLDS

Cumberland, H.R.H. William Augustus, Duke of, K.G. [H.M. the Queen, Buckingham Palace]

Whole length. 105x71

Cumberland, H.R.H. William Augustus, Duke of, K.G. [Earl of Sandwich]

Full length. Painted before 1764

Cumberland, H.R.H. William Augustus, Duke of. [Earl of Albemarle. B. I. 1845]

Painted before 1764

Cumberland, H. R. H. William Augustus, Duke of, K.G. [Duke of Devonshire, K.G. N. P. E. 1867; G. G. 1883]

Whole length; standing; in Coronation robes. Painted 1758. 101x68

Cumberland, H.R.H. Henry Frederick, Duke of, K.G. [H.M. the Queen, Windsor Castle]

Whole length; in the Garter robes; landscape background, Windsor Castle in the distance. Painted 1773

ENG. BY THOMAS WATSON. 1774

Cumberland, Henry Frederick, Duke of, K.G. [Some time in the Northwick Collection]

In robes of state; with collar of SS. and the George. Nearly full length

Cumberland, H.R.H. the Duchess of. [Miss A. Rothschild, Waddesdon]

Whole length; resting on her right arm with hand to the side of the face; left arm by her side; bracelets on wrists; hair falling over the left shoulder; right leg slightly bent; on her right, a pillar and curtain; on her left, trees in a landscape. Painted 1773

ENG. BY THOMAS WATSON. 1773

Cunliffe, Sir Ellis, Bart. [Herbert Gosling, Esq., Chertsey]

Seated in a chair, in a morning gown. Painted 1762

Cunliffe, Lady, wife of above. [Sir Charles Smith Bart., Romford]

Painted 1761

Cunliffe, Miss Mary, afterwards Mrs. Drummond Smith. [Herbert Gosling, Esq., Chertsey]

Three-quarter length. Painted 1786

Curzon, Caroline, Lady, afterwards Lady Scarsdale, with her third Son, John. The picture has disappeared

Three-quarter length; sitting; embracing the child, whose arm is about her neck. Painted 1760

ENG. BY JAMES WATSON (1762), HIS PLATE COPIED BY J. PAUL AND ELIZ. JUDKINS

Cust, Rt. Hon. Sir John, Bart. [Earl Brownlow. N. P. E. 1868; G. G. 1883]

Full length; standing; in the Speaker's robes; mace to his right. Dated "Dec. 2, 1761." Painted 1767. 106x77

ENG. BY JAMES WATSON. 1769

Dalkeith, Charles William Henry (Scott), Earl of, 4th Duke of Buccleuch, "The Pink Boy." [Duke of Buccleuch, K.G. G. G. 1883]

Whole length, when a boy; in a vandeyck dress; leaning on a slab, on which is an owl; a spaniel dog sitting with his paw up, snarling at the bird; landscape, sun setting behind some trees. Painted 1783. 55½x44½

ENG. BY VAL. GREEN. 1778

Damer, The Hon. Mrs. Seymour. [Earl of Portarlington. G. G. 1883]

Three-quarter length; standing; hands together; round the neck a black ribbon, to which is attached a locket; a long plait of hair falls over each shoulder; a landscape background. Painted 1771. 49x39

ENG. BY J. R. SMITH. 1774

Damer, Hon. Mrs. Seymour. [ex J. H. Anderdon's collection. N. P. E. 1867. Sketch]

Head; long plaits of hair falling down the neck. 22x18

- Damer, Hon. Mrs.** [M. Charles Sedelmeyer. ex Sir J. Pender's collection]
Half length; in a cloak trimmed with ermine, and a low dress. 29 × 24
- Darnley, John, 3rd Earl of.** [Earl of Darnley]
Three-quarter length; in peer's robes. Painted 1761. 48 × 39
- Darnley, John, 4th Earl of.** [Provost's Lodge, Eton College]
Half length; powdered hair; blue coat. Painted before 1787. 26 × 20
- Dartmouth, William, 2nd Earl of.** [Earl of Dartmouth]
Half length; in brown coat and wig. Painted 1757? 30 × 25
- Dartmouth, William, 2nd Earl of.** [Foundling Hospital]
Whole length; in peer's robes. Painted 1757
ENG. BY R. B. PARKES. 1866
- Dartmouth, William, 2nd Earl of.** [Col. Charles B. Reynardson]
Three-quarter length; in peer's robes. Painted 1758-1761. 50 × 40
- Dartmouth, George, 3rd Earl of.** See Lewisham.
- Dartmouth, Frances, Countess of.** [Col. Charles B. Reynardson, Stamford]
Three-quarter length; in peeress's robes. Painted 1757-1761. 50 × 40
- Dartmouth, Frances, Countess of.** [Earl of Feversham]
Three-quarter length; in peeress's robes. Painted about 1757
- Dashwood, Mary Helen (Graham), Lady, with her Son.** [Sir Geo. J. E. Dashwood, Bart. R. A. 1784; N. P. E. 1867]
Half length; to right; seated, with the boy on her knee; background, a crimson curtain. Painted 1784. 29½ × 25
ENG. BY C. H. HODGES. 1785
- Davers, Sir Charles, Bart.** [Marquess of Bristol]
Three-quarter length; in shooting costume; with dog and gun. Painted 1773-76. 50 × 40
ENG. BY R. B. PARKES. 1866. A replica belongs to G. W. Rushbrooke, Esq., Rushbrooke Hall, Suffolk, and another portrait, without the gun (half length, 30 × 25), to the Earl of Morley
- Davidson (or Davison), William (of Muirhouse)**
Half length; full face; right hand in coat. Painted 1782. 30 × 25
ENG. BY JOHN JONES (1793), PRIVATE PLATE
- Davidson, Miss Susannah Jane.** [Family]
Half length; sitting; holding a lamb; with a wreath of flowers in her hand; pearls in her hair, and at her bosom. Painted 1762-4
ENG. BY JOHN DIXON
- Dawson, Lady Anne.** [Earl of Dartrey]
Three-quarter length; in the character of Diana; a crescent moon as an ornament in her hair; holding a spear in her right hand, with the arm extended upwards; she rests on her left arm, and with her left hand caresses a hound; pearl bracelets; a girdle round her waist; landscape in the background. Painted 1754. 24 × 25
A replica in the collection of Arthur Sanderson, Esq., Edinburgh.
ENG. BY JAMES MCARDLELL (1754), AND, WITH ADDITIONS, BY R. PURCELL. 1756
- Dawson, Thomas, afterwards Lord Cremorne.** [William D. Stuart, Esq., 36 Hill St., London]
Head; in profile to the left; dark coat and fur cloak. 30 × 25
ENG. BY A. N. SANDERS IN 1866
- Day, Miss Ann, afterwards Lady Penhoulet.** [Earl of Northbrook]
Half length; in a large white hat; with muff and wigwag. Painted 1757. 60
ENG. BY MCARDLELL 1760.
- De Clifford, Sophia, Lady.** [Sir William Agnew. ex Earl of Albemarle, G. G. 1884]
Half length; face turned to right; black dress with white kerchief and a muff. Painted 1785. 6. 28 × 23½
A replica belongs to the Duke of Buccleuch, and another (ex. R. A. 1892 as by Romney) to Sir A. F. Stephenson, K.C.B.
- De Clifford, Edward, Lord.** [Earl of Mayo]
Half length; looking to the right; powdered hair; Venetian red coat; white cravat. Painted 1789. 30 × 24½
- De Clifford, Mary, Lady, née Bourke.** [Earl of Mayo]
Half length; powdered hair; black silk bodice; white fichu. Painted 1789.
- De Dunstanville.** See Basset
- Delaval, Capt.** [Marquess of Waterford. B. I. 1863]
Head; full face; in wig with pig-tail, wearing a cuirass; a cocked hat under the arm. Painted 1759
ENG. BY W. A. RAINGER. 1864
- Delaval, Sir John Hussey, afterwards Lord.** [Earl of Wemyss. G. G. 1884. R. A. 1886]
Bust; oval; in a blue gold laced coat. Painted 1767. 28½ × 22½
- Delaval, Sir Francis Blake, K.B.** [Marquess of Waterford. G. G. 1884]
Whole length; in uniform; wearing a hat, and holding a musket. A battle in the distance. Painted 1757. 58 (as Mr. De'auit). 68½ 56½
ENG. BY R. B. PARKES. 1864
- Delaval, Miss Rhoda, afterwards Mrs. Astley.** [Marquess of Waterford. B. I. 1863]
Half length; full face; in a turban with pearls, and a furred mantle. Painted 1758. 30 × 25
ENG. BY G. H. EVERRY. 1864
- Delawarr, Mary, Countess.** [A. Buckley, Esq. R. A. 1883]
Half length; seated; pink robe edged with fur. Painted 1768-69. 35 × 28½
- Deilmé, Lady Betty.** [C. J. Wertheimer. ex Henry Deilmé, Esq. R. A. 1895]
Whole length; sitting at the foot of a tree; the left arm embracing her children; the boy in a vandyck collar and striped waistcoat; the girl in a white dress, nestling to him; at their feet a Scotch terrier; landscape in the distance. Painted 1777. 93 × 57
ENG. BY VALENTINE GREEN. 1779
- Derby, Elizabeth, Countess of, wife of 12th Earl**
Whole length; her right arm resting on a pedestal, on which is a female statue; to the right sits a man; she holds with both hands a wreath of flowers, which falls from the pedestal; head-dress, ribbon and feathers. Painted 1777. The picture has disappeared; probably destroyed by her husband after her divorce
See also Hamilton, Lady Betty
ENG. BY WILLIAM DICKINSON. 1780
- Desenfans, Mrs.** See Morris, Miss
- Devonshire, William (Cavendish), 3rd Duke of, K.G.** [Duke of Devonshire, K.G.]
Three-quarter length; with star and ribbon of the Garter; right hand to breast, left on sword hilt. Painted 1753. 50 × 40
ENG. BY J. FABER (1775), also a small oval
- Devonshire, William, 4th Duke of.** [Hon. W. Massey-Mainwaring, M.P.]
Three-quarter length; seated; in a crimson coat with lace collar. Painted 1758-60. 50 × 40
ENG. BY W. T. HULLAND. 1865
- Devonshire, William, 5th Duke of, K.G.** [Earl of Crewe. N. P. E. 1867]
Bust; to left; dark blue coat, red waistcoat. 30 × 25
- Devonshire, William, 5th Duke of.** [Earl Spencer, K.G. G. G. 1883]
Half length; to the left; brown coat, background, a stormy sky. Painted 1767. 28½ × 23
ENG. BY J. R. SMITH. 1776
- Devonshire, Georgiana, Duchess of, wife of 5th Duke.** [Earl Spencer]
Whole length; feathers and pearls in her hair; right hand on the balustrade; left hand holding up her dress; a tree on her left; landscape with statue to her right. Painted 1779. 94 × 57
ENG. BY VALENTINE GREEN. 1780

Devonshire, Georgiana, Duchess of, and Child, afterwards Countess of Carlisle. [The Duke of Devonshire, K.G. L. E. 1862; N. P. E. 1867; G. G. 1883]

Three-quarter length; sitting on sofa and playing with her child; duchess's right hand and arm raised; a vase to left, and curtain to the right. Painted 1786. 43½ × 56
ENG. BY E. KEATING (1789) AND OTHERS

Digby, Henry, 1st Earl. [Wm. Geo. Digby Wingfield-Digby, Esq. N. P. E. 1867]

Half length; to right; resting on right arm; claret-coloured coat. 36 × 28

Digby, Henry, 1st Earl. [Earl of Ilchester]

Painted 1758

Digby, Capt. Hon. Robert. [Wm. G. Digby Wingfield-Digby, Esq. N. P. E. 1868]

In naval uniform

Digby, Hon. and Rev. Wm., Dean of Durham, LL.D.

Painted 1760-61

ENG. BY S. W. REYNOLDS. 1834

Dilettanti Society, Group of Portraits. [Dilettanti Society. B. I. 1846; N. P. E. 1868; G. G. 1883]

(Lord Mulgrave, Lord Dundas, Earl of Seaford, Hon. Charles Greville, Charles Crowle, Duke of Leeds, Sir Joseph Banks.) Painted 1777-9. 78 × 61
ENG. BY CHARLES TURNER

Dilettanti Society, Group of Portraits. [Dilettanti Society. B. I. 1846; N. P. E. 1868; G. G. 1883]

(Sir W. W. Wynne, Bt., Sir John Taylor, Bt., Stephen Payne-Gulley, Sir Wm. Hamilton, Richard Thompson, W. Spencer-Stanhope, Smyth, of Heath.) Painted 1777-9. 78 × 61
ENG. BY W. SAY

Dimond, William Wyatt

Half length

ENG. BY S. FREEMAN. 1808

Dodsley, Robert (Bookseller and Poet)

Half length; front face. Painted 1760
ENG. BY S. F. RAVENET AND R. GRAINGER

Donegal, Countess of, née Lady Anne Hamilton

Her portrait in the Irish National Gallery, long known as a Reynolds, is by Francis Coles, whose signature it bears.

Donoughmore, Christiana Hely-Hutchinson, Baroness. [Earl of Donoughmore. N. P. E. 1867]

Half length; leaning against a column with green drapery about it; crimson robe trimmed with ermine over white dress. Painted 1766. 49½ × 39½

Dorset, Lady. *See* Mordaunt, Mrs.

Dorset, John Frederick, 3rd Duke of, K.G. [Lord Sackville]

Head, oval, in coat and white neckcloth. Painted 1776
ENG. BY T. HARDY. 1799

Dorset, John Frederick, 3rd Duke of. [Lord Sackville. New G. 1891]

Whole length; in peer's robes, with insignia of the Garter. Painted 1769. 93 × 57

Dorset, John Frederick, 3rd Duke of.

Head; square; powdered hair. Painted 1790

ENG. BY S. W. REYNOLDS. 1798

Doughty, William, engraver

Head; in vandeyk collar; looking over left shoulder
ENG. BY AN UNKNOWN ARTIST

Douglas, Lady. [C. J. Wertheimer, ex Marquess of Queensberry]

Full face; in a red cloak and black lace cap. 30 × 25

Perhaps to be identified with the portrait of Margaret, Duchess of Douglas, painted 1762-1770

Dow, Col. Arthur. [Lord Leconfield.

B. I. 1817]

Half length; in red coat and white cravat. Painted 1772

ETCHED BY S. W. REYNOLDS

Downe, Henry Pleydell Dawney, F.R.S., 3rd Viscount. [Viscount Downe]

Half length; in uniform; looking over right shoulder; black cravat; stormy sky. Painted 1760. 30 × 25
ENG. BY EDWARD FISHER

Downe, John, 4th Viscount. [Viscount Downe]

Three-quarter length; seated on a red chair; with ermine robe over the back, brown coat; white tie. Painted 1766-67. 50 × 40

Downe, Viscountess, wife of 4th Viscount. [Viscount Downe]

Three-quarter length; standing, in white dress with blue sash, and pink cloak trimmed ermine. Painted 1766. 50 × 40

D'Oyly, Sir John Hadley, Bart.

Painted 1788. In the Thomond Sale, 1821

Drax, Elizabeth. *See* Berkeley, Countess of

Draycott, Miss. *See* Pomfret, Lady

Drogheda, Charles, 6th Earl of.

[Earl of Drogheda]

Half length. Painted 1761. 30 × 25

ENG. BY R. B. PARKES. 1865

Drummond, the Hon. Andrew, founder of Drummond's Bank.

[Duke of Northumberland]

Half length; seated; a pen in his hand
ENG. BY AN UNKNOWN ARTIST

Drummond, Robert Hay, Archbishop of York. *See* York

Duncan, Capt. Adam, afterwards Lord Camperdown. [Earl of Camperdown]

Three-quarter length; standing; his left arm on a rock; in naval uniform. Painted in 1760. 50 × 40

ENG. BY F. BROMLEY. 1862

Duncannon, Frederick Ponsonby, Viscount. [Earl Spencer, K.G.]

Half length; powdered hair; three-quarter face; white cravat and waistcoat; column on his left. Painted about 1785. 30 × 25
ENG. BY J. GROZER. 1785

Duncannon, Viscountess. [Earl Spencer]

Half length; hair powdered; curl over the right shoulder; white kerchief; bunch of flowers in her bosom; a landscape with trees and water. Painted about 1785
ENG. BY J. GROZER. 1786
A replica belongs to Lord Duncannon

Dundas, Henry, afterwards Lord Melville.

Half length; oval. As Lord Advocate of Scotland; in wig and robes. Painted 1782
ENG. BY J. R. SMITH. 1783

Dundas, Lady Charlotte, née Fitzwilliam. [Earl of Zetland. N. P. E. 1867]

Half length; seated, and playing a triangle; white dress. Painted 1764-65. 30 × 25

ENG. BY G. H. EVERY. 1865

Dunmore, John, 4th Earl of [Earl of Dunmore. B. I. 1813]

Half length; in Highland dress, dated on dirk 1765
ENG. BY JAMES SCOTT. 1874

Dunning, John. *See* Ashburton

Dutton, Miss Anne. [Lord Tweedmouth]

Three-quarter length; seated; in a white dress with blue sash. 50 × 40

Dyer, Samuel (scholar and mathematician). [ex Lord Colborne's collection]

Half length; in profile; fur cloak; left hand resting on a book, right hand on a paper which lies on a table. Painted 1770, for Edmund Burke. 30 × 25
ENG. BY GIUSEPPE MARCHI. 1773

Dysart, Charlotte, Countess of [Earl of Dysart]

Whole length. Painted about 1775
ENG. BY R. B. PARKES. 1865

Dyson, Jeremiah. [ex Marquess of Ely's collection]

Painted 1759-60

Eardley. *See* Gideon

Echlin, Sir Henry. [Sir Roger Palmer, Bart., of Kenure Park]

Painted 1759

- Echlin**, Lady, wife of above. [Sir Roger Palmer, Bart., of Kenure Park] Painted 1759
- Eckersall**, Mrs. *Half length; hammer on pedestal; mouth trimmed with ermine over dress with sash; black hand round right wrist. Painted 1775-7*
ENG. BY S. W. REYNOLDS. 1823
- Edgcumbe**, Capt. George, afterwards 3rd Baron and 1st Earl. [Earl of Mount Edgcumbe. R. A. 1876]
Half length; in naval uniform; in the distance ships in a gale. Painted 1761. 49 x 39
ENG. BY EDWARD FISHER (1761) AND T. COOK
- Edgcumbe**, Capt. George, afterwards 3rd Baron and 1st Earl. [W. Deeble Boger, Esq., Wolsdon Anthony]
Half length; in naval uniform; a long-tailed bird on the left. An early work
ENG. BY S. W. REYNOLDS. 1824
- Edgcumbe**, Capt. George, afterwards 1st Earl. [Earl of Mount Edgcumbe]
Half length; in blue coat and scarlet waistcoat, with gold lace. Painted 1758. 30 x 25
ENG. BY S. W. REYNOLDS. 1821
- Edgcumbe**, Capt. George, afterwards 1st Earl. [National Gallery of Ireland]
Half length; in blue coat and scarlet waistcoat with gold lace and buttons. 30 x 25
- Edgcumbe**, Richard, 1st Lord [Earl of Mount Edgcumbe]
Three-quarter length; in a landscape; his hand on a dog's head. A very early work. Painted by Reynolds in his youth at Plympton. 50 x 40
ENG. BY S. W. REYNOLDS. 1825
- Edgcumbe**, Richard, 2nd Lord [Earl of Mount Edgcumbe]
Half length; in robes; holding the white rod of his office (Comptroller of the Household). Painted 1760. 30 x 25
ENG. BY S. W. REYNOLDS. 1823
- Edgcumbe**, Hon. Richard, with George Selwyn and George J. Williams. [Edward J. Stanley, Esq., M.P. N. P. E. 1868]
Half length; at a table in a library. Painted about 1760, for Horace Walpole
ENG. BY W. GREATBACH. 1843. A replica belongs to Earl Cadogan, and was exhibited B. I. 1865
- Edgcumbe**, Hon. Richard, son of 1st Earl. [Earl of Mount Edgcumbe. R. A. 1876]
Three-quarter length, as a boy; he sits on a bank, on which his left arm rests to support his head. Painted 1773. 30 x 25
ENG. BY W. DICKINSON. 1774
- Edgcumbe**, Countess. [Earl of Mount Edgcumbe. R. A. 1876]
Three-quarter length; in a high-backed chair; holding a book; quilted gown, blue lace mantle, and lace cap over powdered hair. Painted 1762. 49 x 39
- Edgcumbe**, Miss Henrietta. [C. Wertheimer, Esq.]
Half length. Painted 1760. 30 x 25
- Eglinton**, Alexander, 10th Earl of. [H.M. the Queen]
Head; in Highland bonnet with feathers; tartan cloak. Painted 1765-68. 30 x 25
- Eglinton**, Archibald, Earl of [Lord Delamere?]
Whole length; in Highland dress. Painted 1783-84
- Eglinton**, Jane, Countess of [Earl of Crawford and Balcarres. G. G. 1884]
Seated; in a landscape; in an amber dress with blue mantle; playing a harp. Painted 1777. 78 x 58
ENG. BY G. H. EVERY. 1866
- Egmont**, John, 2nd Earl of, and his second wife, Catherine. [Earl of Egmont. R. A. 1875]
Three-quarter length; standing; hand in hand; the Earl in a long coat, holding his hat in his hand, the Countess in a lace mantle, black hat, and quilted skirt. Painted about 1763. 70 x 49
- Egremont**, The Countess of. [S. Butler, Esq. G. G. 1883]
Half length; profile turned to the left. Painted 1766. 24 x 18
- Egremont**, 3rd Earl of. See Wyndham
- Eliot**, Richard, and his wife Harriet, with their seven children, Capt. the Hon. JOHN HAMILTON, and Mrs. GOLDSWORTHY. [Earl of St. Germans. R. A. 1876]
Full length; the husband and wife seated; Mrs. Goldsworthy standing, and Capt. Hamilton carrying one of the children on his back. Painted 1746. 33 x 44
- Eliot**, Mrs., afterwards Hon. Mrs. Hamilton. [Earl of St. Germans]
Three-quarter length; in a white satin gown with blue bows. An early work. 30 x 25
- Eliot**, Edward, afterwards 1st Lord. [Earl of St. Germans]
Three-quarter length. Painted about 1746.
- Eliot**, Edward, afterwards 1st Lord. [Earl of St. Germans]
Three-quarter length; in a red waistcoat; with a dog. Painted 1781. 50 x 40
ENG. BY S. W. REYNOLDS. 1822
- Eliot**, Richard, the younger. [Earl of St. Germans]
Head. Painted before 1746
- Eliot**, Miss Ann. See Bonfoy, Mrs.
- Eliot**, Edward James, son of 1st Lord [Earl of St. Germans]
Three-quarter length. Painted 1782. 50 x 40
- Elliott**, Lady, afterwards Countess of Minto [Earl of Minto]
Head; powdered hair; dark cloak, lace tie. Painted 1786. 30 x 25
ENG. BY JAMES SCOTT
- Ely**, Earl and Countess of. [M. Jules Porges, Paris, ex Lord Ely. R. A. 1892]
Whole length; walking as in and as out in a garden; the Earl in an embroidered coat, the Countess in a white dress, and a head-dress with feathers. Painted about 1780. 64 x 40½
- Englefield**, Sir Harry Charles
Three-quarter length. Painted in 1787, and exhibited at the Royal Academy the same year
- Erroll**, James, 14th Earl of. [Earl of Erroll. G. G. 1883]
Whole length; in his robes over an embroidered coat; he holds the staff of Lord High Constable of Scotland in his right hand. Painted 1762. 92½ x 57
ENG. BY THOMAS WATSON. 1763. Some of the prints inscribed:—"Take him all in all We ne'er shall look upon his like again."
- Erroll**, The Countess of. [Earl of Erroll. G. G. 1883]
Three-quarter length; looking to the right; in peeress's robes, holding a coronet in left hand. Painted 1783. 49 x 39½
- Erskine**, Hon. Thomas, afterwards Lord (Lord Chancellor, 1806). [H.M. the Queen]
Three-quarter length; right arm leaning on a table, the hands together. Painted 1786. 50 x 40
ENG. BY JOHN JONES. 1786
- Esdaile**, Sir James (Lord Mayor of London). [Walter C. Venning, Esq.]
Three-quarter length; in his robes as Lord Mayor, with insignia. 50 x 40
ENG. BY JOHN JONES. 1793
- Essex**, Frances, Countess of. [Earl of Essex. G. G. 1883]
Half length; full face; white cloak trimmed with fur; head resting on her left hand; red bodice. Painted 1755. 35 x 28½
ENG. BY J. ARDELL AND R. PURCELL
- Essex**, Frances, Countess of. [Lord Monson]
Half length; fur cloak; head on left hand. Painted 1755. 35 x 28½
ENG. BY JAMES MCARDLELL AND R. PURCELL
- Euston**, Earl and Countess of. See Grafton, Duke and Duchess of



SKETCH FOR (?) NYMPH AND PIPING BOY

British Museum



- Falconer**, Miss Eliza, afterwards Hon. Mrs. Stanhope. [Earl of Northampton. R. A. 1882]
Three-quarter length; seated; in a landscape by moonlight. Painted 1782
ENG. BY J. R. SMITH AS THE HON. MRS. STANHOPE
- Fane**, Hon. Henry, with his guardians, Inigo Jones and C. Blain. [New York Museum, ex Earl of Westmoreland. B. I. 1866]
ENG. BY JAMES SCOTT. 1863
- Fane**, Thomas, afterwards Earl of Westmoreland. [Very Rev. J. W. Jex-Blake, Dean of Wells. B. I. 1866]
Painted about 1761
- Farnborough**, Lady. *See* Hume, Miss
- Fawcett**, General Sir William. [W. W. Fawcett, Esq. G. G. 1883]
Three-quarters; standing; in uniform, with ribbon and star of the Order of the Bath; left hand in the pocket of his waistcoat; right hand leaning on a stick. Painted 1784. 54 x 46
ENG. BY JAMES WARD (1801), AND S. W. REYNOLDS
Now on loan (1900) V. and A. Museum
- Fawkenner**, Harriett. *See* Bouverie
- Fazakerley**, Mrs. [The Misses Vernon. R. A. 1885]
Bust; oval; unfinished. 28 x 23½
- Fenhoulet**, Lady. *See* Day, Miss
- Ferguson**, Dr. Adam, F.R.S.
Three-quarter length; seated; holding a pen. Painted 1782
ENG. BY J. BEUGO. 1790
- Ferrars**, George, Lord, afterwards Earl of Leicester and Marquess Townsend. [Marquess Townsend. B. I. 1862]
Whole length; standing; in uniform; a glove in his left hand; his helmet on a pedestal; landscape background with a fort. ENG. BY C. BESTLAND (head only). 1796
- Field**, Mrs. [Sir Robert Edgcumbe, Bart., Sandy Place. G. G. 1883]
Half length; in an oval; white cap on the head; white stomacher, over a pale green dress. Painted 1748. 29½ x 24
- Fielding**, Lady. *See* Powys, Mrs.
- Fife**, Dorothy, Countess of. [Duke of Fife, K.T. R. A. 1886]
Whole length; standing, in a landscape, in a gray gown and red furred cloak. Painted 1764
- Finch**, Lady Frances, afterwards Countess of Dartmouth. [Earl of Aylesford. G. G. 1889]
Half length; seated on a tree; in a white dress with yellow ribbons and a black lace scarf. Painted 1781. 57 x 45
- Fish**, Charlotte. [H. L. Bischoffsheim, Esq. G. G. 1883]
Three-quarters; sitting; necklace of one row of pearls; spotted dress, with black mantilla; landscape, &c. Painted 1761. 49 x 39½
ENG. BY JAMES WATSON. 1770
- Fisher**, Kitty. [Lord Leconfield]
Three-quarter length; leaning on her crossed arms; front face; a letter lies on the table; round her throat a necklace of four rows of pearls. Painted c. 1759
ENG. BY RICHARD HOUSTON AND R. PURCELL
- Fisher**, Kitty. [Earl of Crewe. N. P. E. 1867]
Half length; seated; turned to left; she holds a dove, to which another is flying down. 30 x 36
Replicas belong to Sir Charles Tennant and Mr. Lenox, of New York
- Fisher**, Kitty. [Miss Rothschild, Waddesdon. ex Earl of Morley. N. P. E. 1867]
Half length; sitting, as Cleopatra dissolving the pearl; her left hand holds a vase, into which she is about to drop a pearl, which she holds in her right hand. Painted c. 1760. 30 x 25
ENG. BY EDWARD FISHER AND RICHARD HOUSTON
- Fisher**, Kitty. [Marquess of Lansdowne, K.G.]
Life size; three-quarter length; nearly in profile; she wears a white silk dress, open at the throat; she sits in a blue velvet chair with a high back and holds a small parrot on her right forefinger; red curtain behind the chair; light grayish background. 39 x 30½
- Fisher**, Kitty. [Earl of Carysfort. R. A. 1881]
Half length; in a blue dress and white cap with a blue bow. 29½ x 23½
ENG. BY C. A. TOMKINS. 1866
- Fisher**, Kitty. *See* Reynolds, Nancy
- Fitzherbert**, Mrs. [Earl of Portarlington. New G. 1891]
Half length; oval in square; with hair in curls. Painted 1786-8. 30 x 26
- Fitzherbert**, William
Painted 1766
Burnt at Tissington, where there is a copy of the original by Sir William Beechey
- Fitzmaurice**, The Hon. Thomas, brother of the 1st Marquess of Lansdowne. [Marquess of Lansdowne, K.G.]
Life size; half length; three-quarter face; dressed in a cream satin coat, edged with gold embroidery, and a white silk waistcoat. Painted 1772. 29 x 24
- Fitzpatrick**, Lady Anne. [Hon. Greville Vernon]
A little girl sitting on the ground; her feet naked; holding a bunch of grapes in her lap with both her hands. Painted 1775. 29 x 24
ENG. BY J. RAPHAEL SMITH
- Fitzpatrick**, Lady Gertrude, "Sylvia." [James Ross, Esq., Montreal. ex Ladies Fitzpatrick]
A little girl; whole length in landscape; stepping over a brook; her feet naked. Painted 1787. 56 x 39
ENG. BY JOHN JONES. 1791
The Duke of Montrose owns a replica
- Fitzpatrick**, Lady Gertrude, "Colina." [Sir Charles Tennant, Bart. ex Lord Castletown. G. G. 1883]
Whole length, of a little girl in a white dress, with her skirts gathered up round her waist; a kerchief cravat upon her shoulders; the two hands held together; standing on a hill with a flower growing at her feet to the left. Painted 1779. 55½ x 49
ENG. BY JOHN JONES, J. DEAN, AND J. R. SMITH
- Fitzpatrick**, Lady Louisa. *See* Lansdowne, Marchioness of
- Fitzroy**, Col. Charles, afterwards Lord Southampton. [H.M. the Queen, Windsor. B. I. 1827]
Painted 1760-61. 36 x 28
- Fitzroy**, Col. Charles, afterwards Lord Southampton. [Sometime the property of Mr. Newcombe, of Hackney]
ENG. BY S. W. REYNOLDS. 1820
- Fitzwilliam**, William (Fitzwilliam) 4th Earl. [Marquess of Zetland. N. P. E. 1867]
In his youth; bust; black dress, white collar. Painted 1764. 30 x 25
A replica belongs to the Hon. G. Fitzwilliam, Milton, Peterborough
- Fitzwilliam**, William, 4th Earl. [Marquess of Zetland]
Half length; three-quarter face; powdered hair; white waistcoat and cravat. Painted 1784. 30 x 25
ENG. BY J. GROZER. 1786
- Fitzwilliam**, Lady Charlotte, afterwards Lady Dundas, *g.v.* [Hon. G. Fitzwilliam, Milton, Peterborough]
Half length; feathers and pearls in hair; a ribbon hangs over her left shoulder; pearl earrings; right hand holds up her dress to her bosom; a pearl ornament on dress at shoulder. Painted 1753
ENG. BY JAMES McARDLELL. 1754
- Fitzwilliam**, Charlotta, Countess of. [Earl Fitzwilliam]
Three-quarter length; seated by a column; in a pink cloak trimmed with fur; her hands in a muff. Painted 1784. 50 x 40
- Fitzwilliam**, Mr. [President's Lodge, Queens' College, Cambridge]
Head; oval; blue coat; white wig. 30 x 24

Fleming, Miss Jane, afterwards Countess of Harrington. [Earl of Harrington; ex B. I. 1813]

Whole length; standing in a long pink gown, with one hand extended, leaning against a low balustrade on which stands a large stone vase; landscape background. Canvas 93 x 59

Fleming, Miss Jane, afterwards Countess of Harrington. [Earl of Hereford]

Whole length; in a white dress; head-dress of feathers; curls falling over her neck; holding a wreath of flowers in her left hand; her right holds a scarf, which falls from her waist; landscape with trees and flowers. Painted 1779. 93 x 57
ENG. BY VALENTINE GREEN. 1780

Fletcher, Sir Robert (Col. in E. I. Co.'s service). [Earl Fitzwilliam, R.E.]

Half length; in oval; uniform; face half turned over right shoulder; epaulets. Painted 1773. 30 x 25
ENG. BY WILLIAM DICKINSON. 1774

Folkestone, Lady. See Hon. Mrs. Wm. Bouverie

Foot, Capt. John, H.E.I.C.S. [Rev. H. G. Rolt. R. A. 1877]

Painted 1761-67. 48½ x 39
ENG. BY JAMES SCOTT. 1878

Foot, Samuel. [Duke of Newcastle. N. P. E. 1867]

To the waist; looking up to right; arms crossed and leaning on a stick. Painted 1760-1767. 36½ x 28
ENG. BY JOHN BLACKMORE. 1771
A replica belonging to Lord Sackville exhibited New G. 1891

Foot, Samuel. [T. R. Withers, R.A. 1886]

Half length; standing; leaning on a stick; gray coat; gold embroidered waistcoat. 49 x 39

Forbes, Sir William, Bart., of Pittligo. [Sir W. Stewart Forbes, Bart.]

Half length; with ribbon and order (?); coat open; high collar; frilled shirt; looking to right. Painted 1786. 30 x 25
ENG. BY JAMES WARD. 1800

Fordyce, Miss. [Miss Rothschild, Waddesdon. ex Earl of Morley]

Oval; playing the guitar, with music-book to her right; a veil over her head; striped curtains, &c. Painted 1762
ENG. BY JAMES WATSON. 1765

Forrester, Hon. Harriot. See Mrs. Walter

Fortescue, Matthew, 2nd Lord. [Earl Fortescue. N. P. E. 1867]

Half length; standing; dark crimson dress; hat with green feather in right hand. Painted c. 1756. 50 x 40

Fortescue, Anne, Lady. [Arthur Sanderson, Esq.]

Half length; to the right; gray mantle trimmed with ermine; in oval. Painted about 1765

Fortescue, Anne, Lady. [Earl Fortescue. N. P. E. 1867]

Half length; seated, near a tree, leaning on right hand; bluish dress, sleeves lined with white. Painted 1757-60. 50 x 40
ENG. BY JAMES MCARDLE. 1757

Fortescue, Mrs., wife of Rt. Hon. James Fortescue. [Lord Clermont, in 1863]

Half length; seated; right arm on pedestal; holding a rose in left hand; quilted skirt; mantle and lace sleeves. Painted 1761
ENG. BY A. N. SANDERS. 1865

Fortescue, Mrs. [Lord Clermont, in 1867]

Half length; her arms crossed on a cushion; quilted skirt, lace mantle, feather in hair. 30 x 25
ENG. BY G. H. EVERY IN 1867 AS "LA PENSIEROSA"

Fortescue, Mrs., afterwards Lady Clermont. [George Harland Peck, Esq. ex Earl of Carlisle]

In profile to the left; blue robe trimmed with ermine over white underdress. Painted 1761. 30 x 25
A later portrait was painted in 1782 as "Lady Clermont"

Fortescue, Mrs., afterwards Lady Clermont. [Earl Fortescue]

Head; in profile to left; fur-trimmed cloak; lace cape; pearl earrings. Painted 1761. 30 x 25
ENG. BY G. H. EVERY. 1864

Fortune-Teller, The. See Spencer, Lady C. and Lord H.

Foster, Lady Elizabeth, afterwards Duchess of Devonshire. [Duke of Devonshire, K.G. G. G. 1883]

Half length; three-quarter face, turned to the right; white dress, with lace collar, tied with a pink ribbon; blue sash; powdered hair. Painted 1787. 29 x 24½
ENG. BY FRANCIS BARTOLOZZI. 1787

Fox, Rt. Hon. Charles James, at the age of three. [Earl of Ilchester. G. G. 1895]

In a white frock with pink sash. 38 x 26

Fox, Rt. Hon. Charles James, with Lady Sarah Bunbury and Lady Susan Fox-Strangways. [Earl of Ilchester]

Fox, as a youth; stands with a paper in his hand near an angle of Holland House, while Lady Susan offers a dove to Lady Sarah, who is leaning from a window above. Painted 1761
ENG. BY JAMES WATSON. 1762
A sketch for the picture also at Holland House

Fox, Rt. Hon. Charles James. [Earl of Ilchester. N. P. E. 1867]

Three-quarter length; standing, red curtain in background; blue coat; yellow waistcoat. Painted 1784. 50 x 40
ENG. BY JOHN JONES IN 1784, AND AGAIN IN 1796

Fox, Rt. Hon. Charles James. [Provoost's Lodge, Eton College. New G. 1891]

Half length; oval; dark red coat and waistcoat with white frill. Painted 1762-65. 30 x 24

Fox, Rt. Hon. Charles James. [Lady Ashburton. R. A. 1884]

Half length; in an oval; plum-coloured suit. Painted about 1764. 30 x 24

Fox, Rt. Hon. Charles James. [Earl of Leicester, Holkham. R. A. 1879]

Three-quarter length; standing at a table, on which are papers connected with the famous bill for the amendment of the East India Company. Painted 1784. 49½ x 39
A replica belonging to the Earl of Ilchester exhibited N. P. E. 1867

Fox, Rt. Hon. Charles James. [Marquess of Bute]

Three-quarter length. 49 x 43

Fox, Elizabeth Bridget (Bane), Hon. Mrs. Charles James. See Armistead, Mrs.

"Fox, Mrs. C. J." [Earl of Ilchester, Holland House]

Identical with the lady in No. 897 of the National Gallery; also with the picture at Coburn Hall, Netts, called Mrs. Musters, q. v.

Fox, Hon. Caroline. [Earl of Ilchester]

Whole length; as a child, stroking a dog, which presses against her. Painted 1769-70. 36 x 30

Fox, Lady Caroline, afterwards Lady Holland. [Earl of Ilchester]

Half length; seated; full face; working fine embroidery; lace cap on head, white and green dress; two roses in bosom. Painted 1758. Panel 35½ x 28

Fox, Lady Mary, afterwards Lady Holland. [Earl of Ilchester]

Half length; standing; left elbow on a pedestal; pink dress under a cloak; plaits of hair on shoulders. Painted 1766-69. 30 x 25

Fox, Hon. Stephen, afterwards 2nd Lord Holland. [Earl of Ilchester]

Three-quarter length; standing; dark brown coat; leaning on a stick; cocked hat in left hand. Painted 1764. 56 x 40

Franks, Moses. [— Honywood, Esq. 1866]

Head; oval; powdered wig; plum coloured coat and waistcoat; white tie and black lace scarf. Painted 1761. 30 x 25

Franks, Mrs. Moses. [M. Trevelyan Martin, Esq.]

Half length; oval; white dress braided with gold; blue sash. Painted 1766. 30 x 25

Freeman, Mrs. [A. B. Freeman-Mitford, Esq. R. A. 1889]

Three-quarter length; sitting on a sofa; white dress; pink cloak; powdered hair 49½ x 39½

Gagarin, Prince and Princess Sergius, with their son

Half length; standing; the child is sitting on a cushion on a table, its hands to its mother's neck; the Princess is placing a gauze scarf round the body of the child; the Prince is to the left. Painted 1784

ENG. BY CAROLINE WATSON. 1785

Gale, Miss Susan, afterwards Mrs. Turner and Lady Gardner. [Rev. A. Gardner Cornwall. N. P. E. 1867]

Full length; standing near a column; tree in background; roses in hand; white petticoat, pink train; canvas has been reduced in size. Painted 1764. 82 x 46

Galloway, Ann, Countess of. (Miss Dashwood). [ex W. Burdon collection]

Three-quarter length as a shepherdess; in a blue and white dress and primrose scarf; holding a crook. Painted 1764. 60 x 45

ENG. BY JAMES SCOTT. 1863

Gallwey, Mrs. Payne, and Child. [John Pierpoint Morgan, Esq. ex Lord Monson]

Half length; carrying her child on her back; her right hand holding the child's left; trees, &c. Painted 1778

ENG. BY J. RAPHAEL SMITH. 1780

A sketch was in the possession of the Rev. B. Gibbons in 1890

Gardiner, Mrs. Luke. See under Beresford, Hon. Mrs.

Gardiner, General William. [Lord Leconfield]

Head; full face; powdered wig; red coat with epaulets. Painted 1773. 30 x 25

Gardner, Mr. and Mrs. William. [C. E. Lart, Esq.]

Three-quarter figures; the wife seated; the husband standing with a book in his hand. Painted c. 1760

Garrick, David. [Duke of Bedford, Woburn]

Life size, to waist; full face; gray wig; brown coat; lace ruffles; his hands are interlaced, and lie on a table with books and a paper; dark background. Painted 1776. 29 x 25

ENG. BY THOS. WATSON (1779), R. LAURIE (1779), C. CORBUTT AND LETTON

Garrick, David. [Rev. C. Burney, ex Thrale and Dr. Burney collections. R.A. 1877.] A replica of the Duke of Bedford's picture

30 x 25

Garrick, David. [Marquess of Lansdowne, K.G. B. I. 1861; N. P. E. 1867]

29 x 25

Replica of Duke of Bedford's picture

Garrick, David. [H.M. the Queen]

As Kately, in "Every man in his Humour;" half length; face to right; left hand shown; brown coat and cloak. Painted 1768. 30 x 25

ENG. BY J. FINLAYSON. 1769

Garrick, David, in the character of "Kately." [Louis Huth, Esq. G. G. 1883]. Replica of the Queen's picture

Half length; leaning on his right arm; his left hand visible beneath a cloak; dressed in vandyck costume. Painted 1768. 29 x 24½

ENG. BY J. FINLAYSON

Garrick, David, between "Tragedy" and "Comedy." [Lord Rothschild, ex Angerstein collection. N. P. E. 1867]

Three-quarter length figures; "Comedy" is pulling Garrick, who is broadly smiling, away from "Tragedy." Painted 1762. 72 x 58

ENG. BY VAL. GREEN (1760), AND, AFTER GREEN, BY CORBUTT AND OTHERS

Garrick, David, and his Wife. [W. O. Foster, Esq. N. P. E. 1868]

Three-quarter figures; seated in a landscape; Garrick holding a book in his right hand. Painted 1773. 54 x 66

Gauthier, Monsieur. [In France]

Half length; in dressing gown and cap; head to left. Painted 1752. 30 x 25

ENG. BY S. FESSARD. 1752

Gawler, John (Attorney-at-Law) [Mrs. Courtenay, Penrith, ex Bellenden Ker, Esq.]

Half length; sitting; front face; leaning on his right arm; the hand holds a pen. Painted 1776

ENG. BY J. R. SMITH. 1777

Gawler, Master, and his brother. (John Bellenden and Henry.) [D. Burton; ex British Pavilion, Paris, 1900]

Three-quarter lengths; as boys; a dog between them; one holds a portfolio. Painted 1777

ENG. BY J. R. SMITH (1778), PLATE INSCRIBED "THE SCHOOL BOYS"

Gawler, Hon. Mrs. [Rev. F. Courtenay in 1845]

Painted 1778?

ENG. BY R. B. PARKES. 1863

Gell, Admiral. [Greenwich Hospital]

Three-quarter length. Painted 1786

Gell, Philip. [H. Chandos-Pole Gell, Esq.]

Whole length; holding a gun, a spaniel at his side. Painted 1761-1768. 93 x 57

Gentlemen, Portraits of Two. [National Gallery]

(The Rev. Geo. Huddesford and John Codrington Warwick Bamfylde, Esq.). 49 x 40

George III. [H.M. the Queen]

Whole length; in coronation robes, with sceptre in right hand. Painted 1779. 105 x 75

ENG. BY W. DICKINSON (1781), AND THOS. WATSON

George III. [Royal Academy. N. P. E. 1867]

Replica of picture in Royal Collection. 103 x 74

George III. [H. M. the Queen, St. James's Palace. New G. 1891]

Three-quarter length; blue coat embroidered with gold, red mantle lined with ermine, ribbon of the Garter; a crown on a cushion to the right. Painted 1759 when Prince of Wales. 50 x 40

George III. [Marquess Camden]

Head; white wig, ermine cape, the collar of the Garter over it

George IV., Portrait of, as Prince of Wales. [National Gallery. ex Peel collection]

25 x 24

Germaine. See Sackville.

Gibbon, Edward. [Earl of Sheffield. N. P. E. 1867]

Bust; to left; looking down; light brown coat; white waistcoat. Painted 1779. 30 x 25

ENG. BY J. HALL (1780), AND, REVERSED, IN 1781

Gideon, Sir Sampson, Bart., afterwards Lord Eardley. [Viscount Gage]

Standing; crimson coat and breeches, Gentleman Commoner's gown, his cap on a table near him. Painted 1764-70. 84 x 58

Gideon, Lady. [Mrs. Culling Hanbury]

Half length; oval; in profile; high head-dress; pearls in hair; an ornament on her shoulder. Painted 1769. 30 x 24

ENG. BY J. WATSON. 1771

Gideon, Maria Marow and her brother; children of Sir Sampson Gideon.

[Mrs. Culling Hanbury]

The girl sitting, in a white dress with black feathered hat; the boy standing; landscape background. Painted 1786-8. 95 x 55

Glandore, Diana, Countess of. See Crosbie

Gloucester, William Henry, Duke of. [Earl Waldegrave. G. G. 1883]

Half length; face turned to the right; red coat with the star of the Garter on the breast. Painted 1770. 29 x 24½

Gloucester and Edinburgh, Prince William Frederick, 2nd Duke of. [Trinity College, Cambridge. G. G. 1883]

Whole length; as a boy; in vandyck dress of lavender shot with rose, and in an attitude derived from Vandyck; standing bareheaded on a hillock, with a hat and long stick in his right hand; sky background of clear rich blue. Painted 1780. 53½ x 38½

ENG. BY CAROLINE WATSON. 1784; H. R. ROBERTSON. 1884

Gloucester, Princess Sophia Matilda of. [H.M. the Queen, Windsor]

When a child; lying down; her arm round a poodle, on which her head is resting. Painted 1774. 30 x 25

ENG. BY THOMAS WATSON. 1775

- Gloucester, Maria (Walpole), The Duchess of, when Countess Waldegrave.** [ex Lord Carlingford. G. G. 1883]
Half length; in profile; a gauze turban on her head; the end falling over her left shoulder. Painted 1761. 29½ x 24
 ENG. BY JAMES MCARDRELL 1762
- Gloucester, Maria, Duchess of. [H.M. the Queen; Buckingham Palace]**
Sitting; she leans on her right hand; a plait of hair hangs over her left shoulder. Painted about 1771. 73½ x 54
- Gloucester, Maria, Duchess of; with her daughter, Princess Sophia Matilda.** [ex Rev. B. Gibbons. C. 1894]
Three-quarter length; to right; the Duchess, in white with blue scarf, holds the child on the arm of a chair; architectural background; arched top. 50 x 40
- Gloucester, Maria, Duchess of. [E. W. Harcourt, Esq. R. A. 1880]**
Seated; profile to left; white dress with yellow spots. 36 x 28
 ENG. BY S. COUSINS. 1823
- Gloucester, Maria, Duchess of. See also Waldegrave**
- Goldsmith, Oliver. [Duke of Bedford, Woburn. Replica at Knoke. Replica or studio copy in the National Gallery of Ireland; later copy in the National Portrait Gallery. N. P. E. 1867]**
Bust; profile to right; dark, purple brown robe, trimmed with fur; right hand holds a book, into which one finger is thrust. Painted 1768. 30 x 25
 ENG. BY GIUSEPPE MARCHI (1770), AND OTHERS
- Gordon, Alexander George, 4th Duke of, K.T. [Provost's Lodge, Eton]**
Nearly full face; blue coat with gold; white cravat and frill. Painted 1761. 30 x 24
- Gordon, Duchess of. [Duke of Richmond, Goodwood House]**
Half length; in a ruff; with chain and locket and one row of pearls round her neck. Painted 1774. 30 x 24
 ENG. BY WILLIAM DICKINSON. 1775
 The Duke of Richmond has another portrait of the same lady, ascribed to Reynolds (50 x 40)
- Gordon, Jane, Duchess of. [Duke of Fife, K.T.]**
Three-quarter face to left; in peeress's robes; with coronet in right hand; background, architecture and landscape. Painted 1775. 92 x 57
- (?) **Gordon, Lady, and Son. [H. L. Bischoffsheim, Esq.]**
Whole length; seated; dressed in white, and caressing her son, who stands beside her. 92 x 57
- Gordon, Lady William. [Marquess of Hertford. G. G. 1883]**
Bust; full face; white kerchief; black mantilla; white cap. Painted 1779. 24 x 18
 ENG. BY J. RAPHAEL SMITH. 1780
- Gordon, Frances Isabella; daughter of Lord and Lady William Gordon. [National Gallery]**
The famous "Heads of Angels." Painted 1787. 30 x 25
 ENG. BY SIMON (1789), J. SCOTT (1875), AND R. S. CLOUETON. 1889
 Pictures more or less similar to this belong to Lord Warrington and the heirs of J. H. Ismay, Esq.
- Gordon, Edward, of Bromley, with his sister, Mrs. Mills, and her husband. [Capt. Herbert Gordon. G. G. 1884]**
An early work. 28 x 40
- Gore, Mrs. [Earl of Darnley]**
Half length; full face, seated; blue dress, covered with white lace shawl; a cap on her head; embroidery in her right hand. Painted 1761. 35 x 29½
- Gower, Granville, 2nd Earl, K.G. [Earl of St. Germans]**
Three-quarter length; in robes; the King's purse in his left hand. Painted 1761. 50 x 40
 ENG. BY EDWARD FISHER. 1762
 A similar picture belongs to the Duke of Sutherland
- Gower, Granville, 2nd Earl, K.G. See also Stafford, Marquess of**
- Gower, Captain John Leveson, R.N. [J. Leveson Gower, Esq. New G. 1891]**
Half length; to right; naval uniform. Painted 1782. 30 x 24
- Grafton, Charles, 2nd Duke of, K.G. [Marquess of Hertford. G. G. 1883-84]**
Small; full length; in robes of the Garter. Painted 1756. 31½ x 20
- Grafton, Charles, 2nd Duke of, K.G. [Bodleian Library, Oxford]**
Full length; standing; in robes of the Garter. Painted about 1755-67. 93 x 57
- Grafton, Anne (Liddell), Duchess of. [Duke of Grafton, K.G. N. P. E. 1867]**
Full length; robes and crimson velvet train lined with ermine; coronet in right hand; pedestal and vase to right. Painted between 1757 and 1764. 94 x 58
- Grafton, Anne (Liddell), Duchess of. [Earl of Ilchester]**
Partial replica of the Duke of Grafton's picture. Painted 1764? 30 x 25
- (?) **Grafton, Anne, Duchess of. [Earl of Normanton. C. 1867. R. A. 1887]**
Half length; three-quarter profile to right; black dress, cut low, and cloak trimmed with fur. Painted 1764? 30 x 24½
- Graham, Richard Robert. [In America. C. 1882]**
Standing; crimson coat and vest; white cravat and frill; holds a book in his right hand. Painted 1784? 50 x 46
- Granby, John, Marquess of. [H.M. the Queen; St. James's Palace]**
Whole length; in the uniform of the Blues; his head, which is bald, uncovered; his horse by his side, on which his left arm is leaning; he is looking to his right, at a battle in the distance; a negro on his left attends to his charger. Painted 1758
 ENG. BY R. HOUSTON (1760), J. WATSON, C. SPOONER, AND R. PURCELL
 Many replicas with variations and copies of this picture exist
- Granby, John, Marquess of. [Earl of Wemyss, K.T.]**
Bare head; wearing the Blues uniform; leaning against a rock, a pillar behind; coat open to show cuirass; buff waistcoat; right hand on sword; left hand in scabbard; fighting in the distance. Painted 1758-60. 49 x 39
 This picture is identical with R. Houston's engraving of 1760. It—or others like it—have been engraved very frequently.
 Similar pictures belong to Mr. H. McCalmont and Mr. W. M. Calcraft, and a great many copies are in existence
- Granby, John, Marquess of. [Duke of Newcastle]**
Similar to the last, in small
- Granby, John, Marquess of. [Duc de Berghes, Château Rasnes, Normandy]**
Whole length
- Granby, John, Marquess of. [Trinity College, Cambridge]**
Whole length; standing by his charger. Painted about 1773
- Granby, John, Marquess of. [Lady Kinloss, Stowe]**
Whole length; leaning on a mortar. 92 x 57
 A similar picture belongs to the Duke of Rutland, at Belvoir Castle.
- Granby, John, Marquess of. [C. 1890, "Morgan"]**
Whole length; leaning on his charger. 92 x 57
- Granby, John, Marquess of. [Lord Leconfield]**
Three-quarter length; in the Blues uniform; a baton in his right hand; left arm on a rock. 50 x 40
 ENG. BY H. ROBINSON IN 1829
- Granby, John, Marquess of. [H. Graves and Co., Ltd.]**
Head; a crayon drawing on blue paper
- Granby, Charles, Marquess of, afterwards 4th Duke of Rutland. [Marquess of Lothian. N. P. E. 1867]**
Full face; body to the right; loose cloak, trimmed with fur. Painted 1775-6. 30 x 24, oval

Granby, Frances, Marchioness of. [H. McCalmont, Esq.]

Three-quarter length; in a crimson robe trimmed with ermine. She wears a pearl necklace, and leans her head on her right hand. Painted 1763. 36x30

Granby, John Henry, Marquess of, afterwards Duke of Rutland, with his sister, Lady Elizabeth Manners, and two dogs. [Duke of Rutland, K.G.]

Whole length; with two dogs. Painted 1760. 58x57

Grantham, Thomas Philip, 3rd Lord, afterwards Earl de Grey, and his brothers, Frederick, John, and Philip. [Earl Cowper, K.G. Wrest Park, Bedfordshire]

Three boys; one standing with his right leg on a stone; his brothers in front of him, playing with two dogs; in a landscape. Painted 1788. 78x69

ENG. BY T. CHESMAN. 1791

Grantham, Lord. [Earl of Chichester]

Full face; brown clothes; dark background. 30x25

Grantham, Jemima, Lady. See Yorke

Greenway, Miss, or Greenaway, afterwards Hon. Mrs. Napier

Half length; seated; looking up to her left; a long lock of hair falling over her left shoulder; her left arm resting on a cushion; hands clasped together. Painted 1773. 4

ENG. BY J. WATSON, R. HOUSTON, C. CORBUTT, AND T. BLACKMORE

Grenville, Rt. Hon. George. [Lady Louisa Fortescue, Dropmore. N. P. E. 1867]

Half length; seated; to right; wears the robes of Chancellor of the Exchequer. Painted 1764. 50x40

Grenville, Rt. Hon. George. [Lord Leconfield]

Three-quarter length; seated; in robes. Painted 1766-7. 50x40

ENG. BY T. A. DEAN

A similar picture belongs to Earl Temple

Gresley, Miss Wilmot, afterwards Lady Gresley. [Sir Robert Gresley, Bart.]

Whole length; walking to the right; pink dress. Painted 1761. 71x45

Gresley, Mrs., of Netherseale. [Sir Robert Gresley, Bart.]

Three-quarter length; standing; white satin dress over blue petticoat; blue ribbons; she is tatting; background, a terrace. Painted before 1760. 50x40

Greville, George, afterwards 2nd Earl of Warwick. [Earl of Warwick. G. 1883-4]

Three-quarter length; full face; blue coat, buff waistcoat; holds a book in his right hand. Painted before 1759. 35x28

Greville, Hon. Charles. [Sold at Greenwood, 1796, to Sir W. Beechey, R.A.] Painted 1786. See also Dilettanti

Greville, Lady Louisa Augusta, eldest daughter of Francis, 1st Earl of Warwick. [C. 1855, Stocken, owner; afterwards belonged to Munro (Taylor)]

In a blue dress and pearls, with a close cap trimmed with pearls

Greville, Miss Frances Anne, and her Brother. [Earl of Crewe]

Miss Greville afterwards married John, 1st Lord Crewe. Whole lengths; as Hebe and Cupid; she is holding a vase; he, as Cupid, is standing on a stone by her side, looking over her right shoulder; on the right a tree, with vines climbing up the stem. Painted 1760

ENG. BY JAMES MCARDLELL (1760), C. CORBUTT

Grimston, James, 2nd Viscount, with Brother and Sisters, afterwards Mrs. Estcourt and Mrs. Hale. [Earl of Verulam. N. P. E. 1868]

Three-quarter figures; in a landscape; Lord Grimston handing a partridge to his sister, who has flowers in her lap. 72x83

Grote, Andrew. [Prescott's Bank, Cornhill]

Full face; crimson coat; white wig. Painted 1784. 30x24

Grote, Mrs. Andrew. [Mrs. Mayor, Kingston Hill]

Bust; in a black dress and large black hat; white lace collar

Guilford, Francis, Earl of. [Earl of Dartmouth]

Three-quarter length; standing; brown clothes. Painted 1757. 50x40

Guise, General. [Christ Church Library, Oxford]

The maker of the Guise Collection, now in the Library, Christ Church. 30x25

Gunning, Miss Elizabeth. See Hamilton, Duchess of

Gwatkin, Mr. Robert Lovell. [R. G. Gwatkin, Esq. G. G. 1883]

Painted 1781. 29x24

Gwatkin, Mrs. R. L. [R. G. Gwatkin, Esq., Devizes. N. P. E. 1867]

Half length; seated; black drapery, blue and white head-dress; powdered hair. Painted 1781. 30x25

Gwatkin, Mrs. R. L. See also Palmer, Miss Theophila

Gwatkin, Miss. [John Lucas, Esq.]

Three-quarter length; as a girl, sitting, (inscribed "Simplicity";) head turned to right; face in profile; in a lace cap; white dress; black sash; her hands in her lap; fingers turned upwards. Painted 1788

ENG. BY FRANCIS BARTOLOZZI. 1789

Gwatkin, Miss, as Simplicity. Sketch for above. [E. Façon Watson, Esq. G. G. 1883]

Three-quarter length; a girl sitting; head turned to left; face in profile; lace cap; white dress; black sash; hands in lap. Painted 1788. 8x7

Gwatkin, Miss Theophila. [Lord Tweedmouth]

Similar to the last, but with flowers in the hands. 30x25

Gwyn, Mrs. See Horneck

Haldane, Brigadier-General George. [Earl of Camperdown]

Three-quarter length; standing; his left arm on a pedestal, in scarlet uniform with blue facings; under it a cuirass and buff waistcoat; background of sea and rock. Painted 1755-58. 50x40

Haldane, Capt. James, H.E.I.C.S. [Earl of Camperdown]

Half length; seated; in pink silk costume with lace jabot and ruffles; left arm over the back of chair. Painted about 1759. 30x25

Haldane, Capt. Robert. [Marquess of Zetland. B. I. 1845]

Three-quarter length; leaning on a staff; his right arm resting on his left hand; finger pointing; ruffles at wrist. Painted 1764. 50x40

ENG. BY G. CLINT. 1805

Haldane, Capt. Robert. [Earl of Camperdown]

Three-quarter length; leaning on a stick; background of sea and rock. Painted 1757. 59. 50x40

Haldane, Capt. Robert, Cousin of above. [Earl of Camperdown]

Three-quarter length; standing; naval uniform with white waistcoat; background of sea and rock. Painted 1757. 50x40

Hale, Colonel John, afterwards General [W. A. Hale]

Three-quarter length. Painted 1755-59. 50x40

ENG. BY THOMAS LUPTON

Hale, Mrs. See also Chaloner. [Earl of Harewood. R. A. 1886]

Whole length; as Euphrosyne in "L'Allegro"; her left arm extended; her right hand holding her dress; bouquet in her bosom; accompanied by girls playing musical instruments. Painted 1764. 93x57½

ENG. BY JAMES WATSON AND C. CORBUTT

Hale, Mrs. William. See Grimston

Hales, Mrs. See Hale

Hales, Dr. [Sir Charles Robinson, F.S.A.]

In the crimson and scarlet robes of a Doctor of Music.

Halifax, George, 2nd Earl of, K.G.

Whole length; in his robes as Lord Lieutenant of Ireland. Painted 1764-66.

Halifax, children of the 2nd Earl of.
See Montagu

Hall, Sir James, Bart. [Sir Basil Francis Hall, Bart. B. I. 1833]
Head size; in a light brown velvet coat and white waistcoat; powdered hair. Painted about 1783. 28 x 23

Halliday, Lady Jane. [Miss A. Rothschild, Waddesdon, ex Lord Tollemache, Manchester 1857]
Whole length; walking in a landscape; face turned to the right; hair waving in the wind; left arm extended; right hand holding up her dress. Painted 1779
ENG. BY VALENTINE GREEN. 1779

Hamilton, Capt. the Hon. John, R.N. [Duke of Abercorn. R. A. 1875]
Three-quarter length; standing; in a fur cloak, leaning on a stick; a ship in a stormy sea in the background. Painted 1746. 50 x 40

Hamilton, Captain the Hon. John. [Earl of St. Germans]
Three-quarter length. 50 x 40

Hamilton, 8th Duke of, and 5th Duke of Brandon, K.G., F.R.S. [Duke of Hamilton. G. G. 1883]
Bust; three-quarters to the right; long hair; crimson velvet coat and waistcoat; frilled shirt open at the neck. Painted 1782. 26 x 20½

Hamilton, Douglas, 8th Duke of, and his Duchess. [Lord Iveagh]
The Duchess on horseback; in a red habit and hat; the Duke walking beside her. Painted 1779

Hamilton, Elizabeth (Gunning), Duchess of. [The Duke of Hamilton, K.T. S. A. 1760; G. G. 1883]
Whole length; landscape background; right arm on marble pedestal; face turned to right; nearly profile; white dress; ermine cloak; two doves on left. Painted 1758 64. 93 x 57

Hamilton, Lady Anne. See Donegal

Hamilton, Lady Elizabeth, (Betty.) [Earl of Normanton. R. A. 1882]
Small whole length; as a child; in a pink frock, seated on a bank, with a bouquet of flowers in her lap. Painted 1758. 46 x 31
See also Derby, Countess of

Hamilton, Sir William, K.B. [National Portrait Gallery]

Whole length; sitting; looking up to his left; in velvet dress, with the ribbon and star of the Order of the Bath; ruffles at the wrist; knees-breeches, and buckles to shoes; his left arm resting on a table, on which stands an Etruscan vase; another vase, much larger, stands at the foot; he holds a book, his "Campi Phlegrei," with both his hands; in the distance, a view of Vesuvius. Painted 1784. 102 x 71
ENG. BY H. HUDSON. 1787
A sketch for this picture belongs to Geo. Harland Peck, Esq.

Hamilton, Sir William, K.B.

Half length; in fur-trimmed coat, with star and ribbon of the Bath. Painted 1777
ENG. BY W. SHARP

Hamilton, Sir William, K.B. [Sir W. Anson, Bart. R. A. 1888]
Half length; seated; his right hand turning the leaves of a book; red coat, black waistcoat. Painted 1785. 29 x 24

Hamilton, Lady, wife of Sir Wm. Hamilton, K.B. [T. Chamberlayne, Esq. in 1843]
Half length; as a Bacchante; face turned over her right shoulder; her finger to her mouth; with a smiling expression. Painted 1783

Hamilton, Lady. [Earl of Durham, Manchester, 1857]
As a Bacchante; the head turned towards the shoulder

Hamilton, Lady. [Miss A. Rothschild, Waddesdon, ex Marquess of Lansdowne]
Half length; as a Bacchante. 30 x 25

Hamilton, Lady. [Earl of Lauderdale. B. I. 1817]
As a Bacchante
ENG. BY J. R. SMITH. 1784

Hamilton, Lady. [Sir Clare Ford in 1888. G. G. 1888]
As a Bacchante; half length. 29½ x 24½

Hamilton, Lady. [Earl of Normanton]
As a Bacchante; half length. 29 x 24, on panel

Hammond, Mrs. [Rodman Wanamaker, Esq. New York]

Half length; white dress, and a cloak trimmed with ermine; a sash round the waist. Painted 1761. 29 x 24

Hanbury, Mrs. Wm. [Lord Iveagh. R. A. 1881]
Three-quarter length; seated on a sofa; white dress and fur-lined mantle; column and curtain in background. Painted 1777. 50 x 40
ENG. BY G. S. SHURY

Hanger, Mr., afterwards Lord Coleraine. [William Agnew, M.P. G. G. 1883]

Half length; face turned to the left; dark coat; white cravat. Painted 1771. 23½ x 19

Hanmer, Sir Weldon. [Sir Wyndham Charles Hanmer, Bart.]
Painted 1784

Harcourt, Simon, 1st Earl. [Edward W. Harcourt, Esq. New G. 1891. R. A. 1880, Guelph. 1891, by Edward William Harcourt]

Half length; in red dress; powdered hair. Painted 1755. 34½ x 27½

Harcourt, George Simon, 2nd Earl, his wife, and General the Hon. W. Harcourt, G.C.B. [Rev. W. V. Harcourt. N. P. E. 1867]

Half length standing figures; the Earl in his robes, with a coronet in his right hand. Painted 1780-81. 68 x 58

Harcourt, George Simon, Viscount Nuneham, afterwards 2nd Earl. [Ed. Wm. Harcourt, Esq. New G. 1891]
Half length; black dress; holds a sketch in his left hand. Painted 1753. 34½ x 27½

Harcourt, Mrs., afterwards Countess. [Col. F. A. Fane. R. A. 1893]
Half length; seated to left; three-quarter face; looking up; hands clasped; white and yellow dress. Canvas 30 x 25
A larger example (50 x 39) belonged in 1813 to Earl Harcourt

Harcourt, Marquise d'. [Arthur Sanderson, Esq.]

Three-quarter length; seated; in a landscape, to the right; yellow-brown dress; hands interlaced. 50 x 40

Hardinge, Mrs. [Marquess of Clanrikarde]

Three-quarter length; in a landscape with trees; head-dress of ribbon and pearls; a loose scarf over her shoulder; she is patting a dog. Painted 1778. 50 x 40
ENG. BY THOMAS WATSON. 1780

Hardwicke, Philip (Yorke), 2nd Earl of. [Earl of Hardwicke. G. G. 1883]

Three-quarter length; in peer's robes; the right hand raised in front, and holding the border of his robe; the left hand resting upon a book, which lies on a table by his side. Painted 1758. 49½ x 39½

Hardwicke Children. See Yorke

Hare, Francis. [Major Storer, 1886]
In a fur coat; full neck-cloth; looking to his right. Painted 1775
ENG. BY S. W. REYNOLDS. 1804

Hare, Master Francis G. [New York Museum]

Three-quarter length; as "Infancy," a child in a white frock and black sash; in a landscape; right hand and arm raised and pointing. Painted 1788. 29 x 24
ENG. BY RICHARD THEW. 1790
A replica belongs to Lionel Phillips, Esq.

Harewood, Anne (Chaloner), Countess of, with her Child. See Lascelles, Mrs. Edward

Harewood, Lord. See Lascelles.

Hargrave, Francis. [Society of Lincoln's Inn. N. P. E. 1867]

Bust; buttoned coat; high collar; frilled shirt; nearly full face. Painted 1787
ENG. BY JOHN JONES. 1793. 30 x 25

Harrington, Charles, 3rd Earl of. [Earl of Harrington. B. I. 1813]

Whole length, in armour; a black page attending him; a battle in the background. Painted 1782. 93 x 57

A small study for this picture belongs to Earl Stanhope

Harrington, Jane, Countess of, with her Children, Lord Petersham and Hon. Lionel Stanhope. [Countess of Harrington]

Three-quarter length; sitting; looking at Lord Petersham, who is standing by her side on a stone balustrade; she holds him with her right hand; the other child is behind her; background of column, drapery and landscape. Painted 1787

ENG. BY FRANCIS BARTOLOZZI. 1789
See also Fleming, Miss Jane.

Harrington. See also Stanhope

Harris, James, M.P. [Wadham College, Oxford]

Three-quarter length; seated in an arm-chair; dark coat, white tie and lace jabot; a table with books on the left. Painted 1775?

50 x 40
ENG. BY G. H. EVERY. 1866

Harris, James, M.P. [Earl of Malmesbury]

Half length. Painted 1775. 24 x 20

Harris, Master James, afterwards 1st Earl of Malmesbury. [Earl of Malmesbury]

Half length; oval; as a boy, walking in a garden; coat buttoned up, cloak hanging over left shoulder; right hand on stump of a tree, left hand in front of breast. 33 x 28

ENG. BY R. JOSEY. 1874

Harris, Sir James, K.B., afterwards 1st Lord Malmesbury. [Earl of Malmesbury]

Three-quarter length; sitting; holding a letter in his right hand; looking to his left; ribbon and star of the Order of the Bath; left hand and arm on table. Painted 1785-6. 50 x 46

ENG. BY CAROLINE WATSON. 1786

Harris, Harriet Mary, Lady, afterwards Countess of Malmesbury. [Charles J. Wertheimer; ex Earl of Malmesbury]

Three-quarter length; walking towards right; hands crossed, holding a glove; white dress; with muslin cape and black cloak; powdered hair in curls; landscape background, with river. Painted 1788. 50 x 40

ENG. BY JAMES SCOTT.

Harris, Miss Frances, afterwards Lady Frances Cole, with a dog. [Earl of Darnley. R. A. 1876; G. G. 1883]

Whole length; girl in white dress, green skirt; right hand on head of dog; landscape background. Painted 1789. 55½ x 44

ENG. BY J. GROZER. 1791

Harris, Misses Catherine, Gertrude, and Louisa Margaret. [Earl of Malmesbury]. 40 x 33

Harrison, Commodore. [Earl of Morley]

Half length; full face; in naval uniform. Painted 1767. 30 x 25

ENG. BY S. W. REYNOLDS. 1822

Harrison, Sir Thomas. [Archdeacon Harrison. R. A. 1871]

Three-quarter length; sitting; in his alderman's dress and wig; velvet coat; white cravat; knee-breeches; left hand on the arm of chair. Painted 1758. 48 x 39

ENG. BY EDWARD FISHER. 1765

Harrison, Lady. [Archdeacon Harrison. R. A. 1871]

Three-quarter length. Painted 1758. 49 x 39

Hartley, Mrs., with her Child, as a Nymph and Young Bacchus. [Sir Wm. Agnew, Bart.; ex Earl of Northbrook. G. G. 1883]

Three-quarter length; in a landscape; the child as a youthful Bacchus sits on her right arm, which is supported at her hip; her left hand holds his right wrist. Painted 1771-3. 35 x 27

ENG. BY GIUSEPPE MARCHI, 1773; G. NUTTER. 1800

Hartley, Mrs., and her Child. [? Family of the late Richard Johnson; ex Thomond and Colonel Fulke-Howard. N. P. E. 1868]

Half length; with her child on her shoulder. 30 x 25
A replica, also ex Thomond collection, belonged in 1842 to Baroness Basset, and was sold by her to Rutley.

Hartley, Mrs. [In 1891 in the collection of the Duke of Westminster, who no longer owns it. New G. 1891]

Bust; as a Madonna; in a red dress, with a brown scarf over her head and shoulders. Painted for Edmund Burke.

Hartley, Mrs. [ex Thomond collection]

As Jane Shore. Painted 1773

Harvey, Miss, afterwards Mrs. Payne. [Sir Robert Grenville Harvey, Bart. G. G. 1889]

As a child of about three; three-quarter length; seated; white muslin frock and blue sash; her hands filled with pink honey-suckle. Painted 1789. 21 x 16

Hastings, Francis, 1st Marquess of. See Rawdon, Lord

Hastings, Lady Selina. [Lord Donington. G. G. 1883]

Half length; leaning on her folded arms; pearls in hair; a plait of hair falling over right shoulder; a bouquet of roses in her bosom. Painted 1759. 29 x 24

ENG. BY R. HOUSTON. 1761

Hastings, Warren. [Lord Northwick. G. G. 1883]

Three-quarter length; seated in a chair covered with crimson velvet; his right hand resting upon a table strewn with papers; his left hand upon the arm of the chair; blue coat; flowered white waistcoat; red velvet curtain draped behind the head. Painted 1766. 49 x 39½

ENG. BY THOMAS WATSON. 1777

Hawksworth, John, LL.D. [ex Earl of Orkney. B. I. 1860]

Half length; writing; sitting at a table, pen in right hand; coat trimmed with fur; left arm bent, hand in waistcoat; curtain draped; bookshelves with books. Painted 1773. 28 x 24

ENG. BY JAMES WATSON, 1773; J. HALL. 1773

Hawkesworth, Doctor John, LL.D. [Sold in 1889 to Howard and Co. by H. Graves and Co.]

Half length. 30 x 25

Hay, Sir George, D.C.L. [The late Rev. Samuel Valentine Edwards in 1863. B. I. 1863]

Half length; full face, in a wig; black gown and white lapels; in his right hand a letter and a pair of spectacles; dark background. Painted 1761-64. 30 x 25

ENG. BY R. B. PARKES. 1861

Hayes, Dr. Philip. [Sir J. C. Robinson, F.S.A.]

Head; in robes and cap as a Doctor of Music. Painted about 1765. 30 x 25

Hayes, Mrs.

Head; oval; in a white and gold dress; three-quarter face, looking to right; scarf over right shoulder; ribbon in hair. 30 x 25

ENG. BY S. W. REYNOLDS. 1823

Hayman, Francis, R.A. [Royal Academy. N. P. E. 1867]

Kit-cat; profile to left; reddish brown dress; open collar; dark background. 30 x 25

ENG. BY G. H. EVERY. 1864

Heathfield, George Augustus (Elliot), Lord. [National Gallery]

He stands grasping a key (the key of the Mediterranean), in allusion to his famous defence of Gibraltar 1779-83. The background is a view of the Rock of Gibraltar, overhung by the smoke of a battle. Painted 1787. 56 x 46

ENG. BY R. EARLON, 1788, BY G. DOO, R.A., 1836, AND BY MANY OTHERS

Hely-Hutchinson, Richard, afterwards Earl of Donoughmore. [C. J. Wertheimer; ex Earl of Donoughmore]

Three-quarter length; standing; in a scarlet uniform; his left hand on his sword, his right extended. Painted c. 1778. 50 x 40

Hely-Hutchinson, Mrs. John, afterwards Baroness Donoughmore. [Tooth, ex Earl of Donoughmore. N. P. E. 1867]

Three-quarter length; standing; leaning on a pedestal; white dress, dark sash, cloak trimmed with ermine; background of column and curtain. Painted 1766. 49½ x 39½

ENG. BY G. H. EVERY. 1866

Hely-Hutchinson, Rt. Hon. John.
[Agnew; ex Earl of Donoughmore.
N. P. E. 1867]

Three-quarter length; in scarlet academic robes, seated at a table covered with green cloth. Painted in 1777. 51 x 40

ENG. BY JAMES WATSON. 1778
A replica of the head belongs to Trinity College, Dublin.

Hely-Hutchinson, General John,
K. B., afterwards 2nd Earl of Donoughmore. [C. J. Wertheimer, ex Earl of Donoughmore]

Three-quarter length; in a scarlet uniform, with white waistcoat; a gun in his left hand; his buoy on a pedestal. Painted about 1778. 50 x 40

Herbert, Lady Elizabeth, afterwards
Countess of Carnarvon. [Earl of Ducie]

Half length; seated; in a white dress. Canvas 25 x 24

Herbert, Lady Elizabeth, and her
Son. [Earl of Carnarvon]

Whole length; sitting on the ground; her left arm resting on a stone; her son caressing her chin with his hand. Painted 1777. 55 x 44½

ENG. BY JOHN DEAN. 1779

Herbert, Lady Elizabeth, and Son.
[Earl of Ducie]

Whole length; seated; in white dress; child on her knee, with his hand under her chin. 60 x 48

Herbert, Master Henry George, afterwards
2nd Earl of Carnarvon. [Earl of Carnarvon]

As the infant Bacchus; hands on a basket of grapes; two panthers by his side. Painted 1776. 50 x 40

ENG. BY J. R. SMITH. 1776

Herbert, Lord. See Pembroke

Herbert, Lady Henrietta, or Harriet.
[Earl of Powis]

Three-quarter length; in a white dress; looking over the left shoulder; spotted scarf; a large hat (added afterwards); she is pulling on a long glove over the left hand and arm; landscape, with trees and water. Painted 1777. 56 x 45

ENG. BY VALENTINE GREEN. 1779

Hertford, Francis Seymour Conway,
1st Marquess of, K. G. [Marquess of Hertford]

Half length; star on fur-trimmed coat; the coat has a lappel reaching to the shoulder; powdered hair. Painted 1781. 30 x 25

ENG. BY JOHN WATTS. 1786

Hertford, Isabella, Marchioness of.
[Mrs. Meynell Ingram. N. P. E. 1867]

Full length; white skirt over yellowish dress; holds a feather fan in right hand; background, a garden. 94 x 58

Hervey, Hon. Augustus John, Captain
R. N. [Earl of Pembroke]

Half length; oval; full face; naval uniform; coat buttoned up; white cravat and lace frills. Painted 1763. 30 x 25

Hervey, Hon. Augustus John, Captain
R. N. [Guildhall, Bury St. Edmunds]

Three-quarter length; in naval uniform; left arm on gun, with plan of fortifications in left hand; right hand on sword; in distance ships attacking a fortress. Painted 1762

ENG. BY EDWARD FISHER. 1763

Hewgill, General. [Albert G. Sandeman, Esq.]

Head size; in uniform, with cocked hat. 22 x 16

Hewgill, Rev. Dr. [Albert G. Sandeman, Esq.]

Head size; in black gown and white bands. Painted 1758. 24 x 18

Heywood, Mrs. [Musters Family? R. A. 1883]

Half length; in a low dress and pink cloak trimmed with ermine; white cap with pink ribbon; hands in muff. 29½ x 24½
Another portrait in the possession of Lady George Gordon

Hickey, Joseph. [Painted for Burke. T. H. Burke in 1833. B. I. 1833]

Painted 1771-73

Hickey, Miss. [Painted for Burke. Lord Hillingdon. G. G. 1883]

Half length; with a white straw hat partly shading the face; the two hands clasped and resting upon a pedestal; black mantilla over the shoulders. Painted 1773. 28½ x 23½

Hoare, Mrs. Richard and Child.
[Wallace Gallery]

Whole length; in a white and gold dress; seated in a landscape; the child on her lap. 52½ x 43

Hoare, Miss. [Mrs. F. Paget in 1883. G. G. 1883]

Half length; seated; fronting the spectator; nearly full face; hands clasped in front, holding a book; white fur-lined cloak over her shoulders; dark grey background. Painted 1782. 36 x 27

Hoare, Master. [Baron S. Albert de Rothschild, Vienna; ex Sir Henry Hoare, Bart.]

Whole length; holds a spade; white frock; a barrow full of flowers on his left; a dog on his right; straw hat on the ground. Painted 1788

ENG. BY CHARLES WILKIN. 1789

Holburne, Admiral Francis, and his
Son. [Sir T. W. Holburne, Bart., in 1864]

Three-quarter length; standing; in naval uniform; his right hand on his son's shoulder; the boy leans on an anchor; on the right, a ship at sea. Painted 1757?

50 x 40
ENG. BY G. H. EVERY. 1864

Holderness, Robert D'Arcy, 4th
Earl of. [Earl of Chichester]

Half length; looking to right; in a crimson velvet coat; right arm showing; white cravat and frill; powdered wig. Painted 1755. 30 x 25

ENG. BY R. COOPER. 1811

Holderness, Mary, Countess of.
[Earl of Chichester]

Kitt-cat; seated; in a pink dress, with a quilted body; arms crossed in lap; powdered hair, with two curls; white lace cap. Painted 1786

Holland, Henry, 1st Lord. [Earl of Ilchester. B. I. 1820]

Three-quarter length; seated; wig, velvet coat, with light undercoat and waistcoat; right hand on table. Painted 1762-64. 50 x 40

ENG. BY S. GIMBER. 1864

Holland, Henry, 1st Lord. [Earl of Ilchester]

Three-quarter length; seated; blue coat and red waistcoat, trimmed with gold lace, a paper in the right hand; the right elbow on table; a view of Holland House in the background. 50 x 40

A replica, also belonging to the Earl of Ilchester, is without the landscape background

Holland, Stephen, 2nd Lord. See Fox, Hon. Stephen

Holland, Lady. See Fox, Lady Caroline

Holland, Lady. See Fox, Lady Mary

Honywood, Sir John, Bart. [Sir C. Honywood, Bart., in 1880. R. A. 1880]

Three-quarter length; standing; left hand in waistcoat pocket, right caressing a large dog, of which only the head and neck are seen; foliage background. Painted 1784. 55 x 44

Honywood, Frances, Lady, and Child.
[The Rev. the Earl of Devon. R. A. 1784]

Three-quarter length; seated; her child standing on her lap. Painted 1784. 55 x 44

Hood, Capt. Alexander, afterwards
Lord Bridport, K. B. [Viscount Hood. N. P. E. 1867]

Half length; standing; in naval uniform; leaning on an anchor. Painted 1758. 50 x 40

Hood, Capt. Alexander, afterwards
Lord Bridport, K. B. [Greenwich Hospital]

Three-quarter length; standing; left elbow on rock; a sword in right hand. Painted 1761. 50 x 40

ENG. BY H. ROBINSON. 1831

Hood, Samuel, Lord. [Corporation Art Gallery, Manchester; ex Earl of Bridport]

Three-quarter length; in naval uniform; head to right; leans on a rock, and holds paper; sea-fight in distance. Painted 1783

ENG. BY JOHN JONES. 1783



SKETCH OF A LADY HOLDING A BOW

Dyce Collection, Victoria and Albert Museum



Hope, Henry E., of Amsterdam

Three-quarter length; sitting; right hand holding a pen; left arm leaning on a table, over which is a rich cloth, with paper and writing materials; landscape seen through a window; a curtain. Painted 1787. 50 x 40
ENG. BY C. H. HODGES. 1788

Hope, John. [Henry Cook, Esq., Edinburgh]

Half length; in profile to the left; a pen in right hand, which he holds to his breast; black coat, white neckcloth; crimson curtain and landscape in background. Painted 1769. 29½ x 24½

A replica belongs to Adrian Hope, Esq., More House, Chelsea.

Hope, Mrs. John. [Henry Cook, Esq., Edinburgh]

Half length; sitting at a table; on her head a turban, tied under her chin; brocade dress; left elbow rests on a book; hand raised to her neck; a string of pearls hangs from her finger and is looped to a rose at her bosom; right hand on a book; from an opening to right, a landscape. Painted 1764. 29½ x 24½
ENG. BY EDWARD FISHER. 1765

A replica belongs to Adrian Hope, Esq., More House, Chelsea

Hope, Lady Sophia, afterwards Countess of Haddington. [Lord Leconfield]

Three-quarter length; seated; with right elbow on a stone pedestal; hands clasped; white dress and white turban; plaits of hair over each shoulder; landscape background. 50 x 40

Hope, Mrs. Williams. [Family]

Three-quarter length; sitting in a garden; right arm resting on the pedestal of a vase of flowers; large white muslin cap with black ribbons; a black silk mantilla falls over each arm; hands clasped together on her lap. Painted 1787. 50 x 40
ENG. BY C. H. HODGES. 1788

Horneck, Capt. Kane William. [Sir Henry Bunbury, Bart. B. I. 1861]

Painted 1766
ENG. BY S. W. REYNOLDS. 1822

Horneck, Mrs. [Sir Henry Bunbury, Bart.]

Half length; a lawn veil over her head, under which her hair falls to her waist; left hand to her face; leaning on a book. Painted 1758. 30 x 25
ENG. BY JAMES MCARDLE (1761), AND R. PURCELL

Horneck, Miss Mary, afterwards Mrs. Gwyn. [Wm. Waldorf Astor, Esq.; ex Sir Henry Bunbury, Bart.]

Whole length; sitting on the ground in a Persian dress, with a turban and sash; left arm resting on the pedestal of a column. Painted 1777

ENG. BY RICHARD DUNKARTON. 1778

Horneck, Miss Catherine. See Bunbury, Mrs. H. W.

Horneck, The Misses. [Sir Henry Bunbury, Bart. B. I. 1852]

Half length; the elder sister in profile; standing; the younger leaning against her, looking down, with her left hand on her sister's shoulder; unfinished. 30 x 25
ENG. BY S. W. REYNOLDS. (S. COUSINS, R.A.)

Horneck, The Misses. [Earl of Normanton]

Half length. 26 x 23

Howard, Lieut.-General Sir George, K.B. [Duke of Norfolk, Arundel Castle]

In uniform; sash round waist; cuirass under coat. Painted 1758. 30 x 25
ENG. BY JAMES WATSON. 1760

Howard, Lady Caroline Isabella, afterwards Lady Cawdor. [Earl of Carlisle]

Whole length; as a child; sitting in a landscape; cap and black mantilla; right arm extended to a vase of flowers, from which she is plucking a rose. Painted 1777
ENG. BY VALENTINE GREEN. 1778

Huddesford, Rev. George, and John Codrington Bampfylde. [National Gallery]

Three-quarter length figures. Painted 1777. 49 x 40
ENG. BY A. N. SANDERS. 1866

Huddesford, Mrs., wife of Rev. G. Huddesford. [F. Fleischmann, Esq.]

Half length; cloak trimmed with fur; the face half turned to the spectator; a black dog (the head only) looking up at her. Painted 1778

ENG. BY H. MEYER. 1850

Hughes, Admiral Sir Edward, K.B. [Greenwich Hospital]

Whole length; in uniform: star and ribbon of the Bath; right hand holding staff and letter; fort and ships in distance. Painted 1786-87
ENG. BY JOHN JONES. 1786

Hughes, Admiral Sir Edward, K.B. [Buda-Pesth Gallery]

Given to the Austrian Ambassador

Hume, Sir Abraham, Bart., F.R.S. [Earl Brownlow. G. G. 1883]

Half length; in an oval; looking to the left; powdered hair; white cravat; white waistcoat; crimson coat half open. Painted 1783. 29½ x 24½

ENG. BY J. JONES 1783, AND C. II. HODGES. 1791

Hume, Sir Abraham, Bart., F.R.S. [National Gallery]

27½ x 21½
A replica of Lord Brownlow's picture

Hume, Lady Amelia. [Earl Brownlow. G. G. 1883]

Half length; sitting; three-quarter face; spaniel in her lap; black mantilla; white fichu; hair curled. Painted 1784. Panel 29 x 23

ENG. BY E. EDWARDS. 1795

Hume, Miss Amelia, afterwards Lady Farnborough. [Long Family? B. I. 1850]

Hunter, John, F.R.S. [College of Surgeons. N. P. E. 1867.]

Half length; sitting; looking up; left elbow resting on table, hand to his chin; pen in right hand; book with anatomical drawings and part of a skeleton on the table. Painted in 1785. 56 x 45
ENG. BY WILLIAM SHARP. 1788

Hunter, Doctor William. [Hunterian Museum, Glasgow]

Three-quarter length; standing; leaning with both hands on a table; pen in hand. Painted 1789. 50 x 40
A replica belongs to the Faculty of Physicians, Glasgow

Hunter, Mrs. Orby. [ex. Goodricke Collection]

Half length. 30 x 25

Hunter, Miss Kitty, afterwards Mrs. Clarke. [Robert Crawford, Esq., Colchester. Suffolk Street, 1833. B. I. 1856]

Painted 1761-62
ENG. BY R. B. PARKES. 1865

Huntingdon, Francis, 10th Earl of, F.R.S. [M. Ed. André, Paris; ex Marquess of Hastings]

Three-quarter length; standing; three-quarter face to left; wears a small wig, with black ribbons hanging down behind; blue waistcoat, black necktie, and ruffles; coat with deep cuffs; left hand on hip, hat in right; gilt column and red curtain in background. Painted 1754. 49½ x 38½
ENG. BY R. B. PARKES. 1874

Huntingdon and Stormont, Lords

Whole length figures of two young men. Painted 1753 54

Hurrell, Miss Phillis, afterwards Mrs. Froude. [Charles J. Wertheimer; ex Froude Family. R. 1876]

Half length; full face; seated; in a blue dress, quilted, with bows in front; white satin mantle trimmed with lace; playing a mandoline. Painted 1762. 35½ x 27½

Hussey-Delaval, Sir John, Bart., afterwards Baron Delaval. [Earl of Wemyss. G. G. 1883]

But; in an oval; three-quarter face; turned to the left; dark blue coat, with gold facings; powdered hair; white cravat. Painted 1768. 28½ x 22½

Hutchinson. See Hely-Hutchinson

Hyndford, John, 3rd Earl of, K.T. [Sir WyndhamCarmichael Anstruther, Bart.]

Painted 1757

Hyndford, Jean, Countess of. [David H. King, Esq., New York]

Half length; sitting; pearl earrings; pearl necklace, with a bow at the back of the neck; dress trimmed with lace, and large lace sleeves; she is holding a shuttle, on which she is winding thread from a ball in her lap. Painted 1757

ENG. BY JAMES MCARDLELL. 1759

Ilchester, Stephen, 1st Earl of. [Earl of Ilchester]

Half length. Painted 1762. 36 x 30

Ilchester, Maria Theresa, Countess of, wife of 2nd Earl, with her Daughters, afterwards Lady Mary Cole and Lady Elizabeth Fielding, as children. [Marquess of Lansdowne, K.G. B. I. 1861, N. P. E. 1867, R. A. 1884]

The mother sits facing the spectator; the children stand one on each side of her, playing across her knees with a skein of wool; figures full length and life size; white dresses; landscape seen through an open window on the right. Painted 1779. 71 x 58

ENG. BY G. H. EVERY. 1868

Inchbald, Mrs. Elizabeth. [Earl of Normanton]

Oral; in black dress and Van Dyck cuffs, with a white veil; holding a letter. 27 x 22

Inchiquin, Mary, Countess of, afterwards Marchioness of Thomond. See Palmer, Miss Mary

Ingram, Miss. [Hugh Francis Meynell Ingram, Esq. B. I. 1863]

Three-quarter length; walking towards left on a terrace; left hand extended and resting on a large vase; long train; lace and pearls in dark hair; veil hanging over shoulders. Painted 1757. 50 x 40

ENG. BY G. H. EVERY. 1864

Ingram-Shepherd, Hon. Frances, afterwards Lady William Gordon. [Marquess of Hertford]

Half length; oval; front face; Pompadour head-dress; ribbon in hair with bow in front; a black domino cloak. Painted 1779. 24 x 18

ENG. BY J. RAPHAEL SMITH. 1780

Ingram-Shepherd, Hon. Isabella Ann. See Beauchamp, Viscountess.

Innes-Norcliffe, Sir James, Bart, afterwards 5th Duke of Roxburghe

Half length; oval; in square border; coat with fur collar. Painted about 1763

ENG. BY VALENTINE GREEN. 1807

Irbys, The Hon. Frederick, afterwards 2nd Lord Boston. [Provost's Lodge, Eton College]

Head six. 30 x 25

Irwin, Mrs. [Marquess of Hertford]

Half length; oval; front face; leaning on her arms, which are crossed in front of her; hair combed back and tied with a black ribbon; white sleeves; nosegay in her dress. Painted 1761

ENG. BY JAMES WATSON

Jacob or Jacobs, Miss. "The Blue Lady." [C. Whitney, Esq. New York, ex Marquess of Hertford. G. G. 1883]

Three-quarter length; blue dress; sitting in chair; face nearly profile; looking to the right; hair turned up with pearls; pearl necklace; bouquet in lap. Painted 1761. 36 x 27½

ENG. BY J. SPILSBURY (1762), R. HOUSTON

James, Sir William, Bart, F.R.S. [Sir W. H. Levinge, Bart, in 1861]

Three-quarter length; naval uniform; right hand on anchor, holding a scroll; left hand to his side; white cravat and frill; ruffles at wrists. Painted 1780

ENG. BY J. R. SMITH (1783), AND, IN SMALL, BY RIDLEY

James, Mrs. [C. T. James, Esq., Langley, Berks]

As a Madonna; looking over her left shoulder; a veil over the back of her head. Painted 1759. 30 x 25

ENG. BY JOHN BLACKMORE. 1759

Jenkinson, Charles, afterwards 1st Earl of Liverpool. See under Bute

Jenyns, Soame. [Lord Robartes]

Half length; left elbow resting on a table, the hand up to the face; white cravat; lace ruffles; books on table to his left. Painted 1757

ENG. BY WILLIAM DICKINSON (1776), AND BY J. HEATH. 1789

Johnson, The Infant. [Marquess of Lansdowne, Bowood. Gr. G. 1895]

An imaginary portrait of Dr. Johnson in his babyhood, a jeu d'esprit of the painter's, who has represented the Doctor as a sturdy baby, sitting naked on the ground, looking down, with a meditative expression. 25 x 18

ENG. BY GEORGE ZOBEL. 1858

Johnson, Samuel, L.L.D. [C. Morrison, Esq., Harley Street. G. G. 1883]

Three-quarter length; seated at a table; in a chair covered with chequered stuff; pen in right hand; left hand resting on papers. Painted 1756. 50 x 40

ENG. BY JAMES HEATH (1791), J. BAKER (1791), AND AN ANONYMOUS ENGRAVER

Johnson, Samuel, L.L.D. [Duke of Sutherland. Painted for Dr. Johnson's step-daughter Miss Lucy Porter, of Lichfield. Replica at Knole. N. P. E. 1867. Another replica in the possession of Mrs. Kay and Miss Drummond, 18 Hyde Park Gardens]

Bust; showing both hands, which he holds up as if enforcing an argument; no wig; profile to the left; books in background. Painted 1770. 30 x 25

ENG. BY JAMES WATSON. 1770

Johnson, Samuel, L.L.D. [National Gallery; ex Thrale, Watson-Taylor, and Peel Collections. Replicas in the possession of Pembroke College, Oxford, the Marquess of Bute, and others]

Painted 1772. 29½ x 25

ENG. BY WILLIAM DOUGHTY (1784), J. COOK (1787), W. HALL, AND OTHERS

Johnson, Samuel, L.L.D. [Lord Iveagh, ex Malone, Sunderlin, Rev. W. H. Rooper, and Rosebery Collections. A replica was in the Bishop of Ely's Collection, 1864, from which it passed into the possession of John Murray, Esq., of Albemarle Street. N. P. E. 1867]

"Blinking Sam;" bust; reading, with book held close to the face. Painted 1775. 30 x 25

ENG. IN DICTIONARY BY F. BARTOLOZZI

Johnson, Samuel, L.L.D. [Stephen Gooden; ex MacLeod of MacLeod. N. P. E. 1867]

To waist; small size; full face; showing left hand; brown coat; said to have belonged to Bennet Langton. 12 x 10

Johnson, Dr. Samuel

Painted for Topham Beauclerk, and afterwards the property of Bennet Langton. Sold at Christie's, 1846, to Mr. Norton. Its present whereabouts not known. Perhaps identical with the MacLeod picture?

Johnson, Dr. Samuel. [A. E. Watts-Russell, Esq., Biggen Hall]

Half length; full face; hands not showing; smuff-coloured suit; wig; red curtain. Painted for Canon Taylor, Johnson's friend. 29½ x 24½

Johnson, Miss, niece of Sir Joshua Reynolds. [Baroness Burdett-Coutts]

A girl sketching; standing, leaning against a slab; in profile; left hand holds a sketch-book which is supported by her waist; in right hand a pencil. Painted 1782

ENG. BY J. GROZER. 1794

Johnson, Mrs. See Reynolds, Elizabeth

Johnstone, Lady Charlotte. [Earl of Normanton]

Three-quarter length; head turned over right shoulder; long plait of hair over the same; dress trimmed with ermine; pearl necklace; two pearls as an earring; right arm bent to hip; sash round waist; curtain to right. Painted 1758-1760

ENG. BY J. WATSON (1760), AND C. CORBETT

Jones, Sir William [Earl Spencer, K.G. N. P. E. 1867]

To the waist; to the right and leaning on right arm; furled crimson coat. Painted 1768. 30 x 25

ENG. BY J. HALL (1782), AND J. HEATH 1799

Kauffmann, Maria Angelica, R.A. [Earl Spencer]

Half length; oval; sitting; a string of pearls and a tiara in her hair; a lock of hair falls over each shoulder; she is holding a drawing in her right hand, and a crayon-pencil in her left hand; a buckle on her right shoulder; the dress trimmed with fur. Painted 1773

ENG. BY FRANCIS BARTOLOZZI (1780), AND E. MORACE (IN PART)

Kauffmann, Maria Angelica, R.A.
[E. Pacon Watson, Esq. G. G. 1883]

Whole length; in a landscape; holding a crayon in her right hand; white broadened dress; red drapery. Painted 1777. 84 × 62

Kauffmann, Maria Angelica, R.A.
[ex Thwaites Collection. Sold to Messrs. Agnew]

Bust, in a low red dress. Painted 1777. 25½ × 22

Kemble, Miss Fanny, afterwards Mrs. Twiss. [ex Colonel Clifford]

Half length; hair dressed with a ribbon; frilled lapel; black dress; in a landscape. Painted 1783. 29 × 24½
ENG. BY J. JONES. 1784

Kemble, Miss Fanny, afterwards Mrs. Twiss. [Bradley Martin, Esq., ex Rt. Hon. George Cavendish-Bentinck, M.P. R. A. 1890]

Half length; three-quarter face, turned to the left; white dress with blue sash; a blue ribbon twisted in hair and tied under the chin. Painted 1783. 29 × 24½
ENG. BY J. JONES. 1786

Kennedy, Miss Polly (or Jones). [Wm. Waldorf Astor, Esq., ex Sir Henry Bunbury, Bart.]

Three-quarter length; sitting; in a rich dress trimmed with ermine; a Persian sash and flowered undershirt; her right hand and arm raised, holding a handkerchief; pearl earrings. Painted 1770. 49½ × 39
ENG. BY JAMES WATSON. 1771

Kent, Mrs., afterwards Lady. [E. J. Wythes, Esq., Copt Hall, Essex, ex Sir J. H. Thorold, Bart. R. A. 1893]

Whole length; sitting on the ground; her right arm resting against a tree; head-dress of ribbons and pearls; ornaments at bosom; her left hand holding the end of a Persian sash, which is wound round her waist; landscape, &c. Painted 1777. 40 × 39
ENG. BY J. DEAN. 1779

Keppel, Captain the Hon. Augustus, afterwards Admiral and Viscount. [Earl of Rosebery, ex Earl of Albemarle. G. G. 1883]

Whole length; in naval uniform; walking bareheaded on the seashore. Painted 1753. 94 × 58

Keppel, Admiral the Hon. Augustus. [Duke of Bedford]

Three-quarter length; standing; his right hand on a stick; naval uniform coat, white and gold waistcoat; cocked hat under arm; sea, rocks, and stormy sky for background. Painted 1759

A replica belongs to Lord Falmouth at 2 St. James' Square.

Keppel, Admiral the Hon. Augustus. [Lord Burton ex Edward Wright, Esq. G. G. 1889]

Half length; the lips parted; powdered hair; Admiral's uniform; grey background. Painted 1779?

ENG. BY W. DOUGHTY. 1779

Keppel, Admiral the Hon. Augustus. [National Portrait Gallery; ex Ashburton Collection]

Three-quarter length; in naval uniform; right hand on sword, left on hip; background of sea and sky. Painted in 1779 and presented by Keppel to Mr. John Dunning, one of his counsel at his court-martial. 49 × 39. There are four examples of this picture. A replica was presented to the other counsel, Mr. John Lee, and now belongs to his descendant, the Hon. W. F. B. Massie-Naimswearing; a second replica, formerly belonging to the Albemarle family, is now in Lord Iveagh's collection, and a third, in that of the Hon. Geo. Fitzwilliam, of Milton, Peterborough. The example in the National Portrait Gallery is the finest in quality of them all.

Keppel, Admiral the Hon. Augustus. [H.M. the Queen, St. James's Palace]

Whole length; standing; in naval uniform; his right arm on a rock; a paper in his hand (the order for the relief of Gibraltar). Painted 1780-86, for presentation to the Prince of Wales. 93 × 57

Other portraits of the admiral belong to Earl Brownlow, Lord Fitzharding, and the Hon. Mrs. Ramsden

Keppel, Colonel the Hon. William, afterwards General. [Earl of Rosebery, ex Earl of Albemarle. G. G. 1883]

Three-quarter length; uniform; pointing to fort in distance with left hand; right hand in breast of his coat. Painted 1765. 55 × 67½

Keppel, Colonel the Hon. William. [Timothy Hopkins, Esq., of San Francisco, ex the Earl of Albemarle. G. G. 1883]

Half length; three-quarter face, turned to left; red coat; black and gold facings; sash over right shoulder. Painted 1758. 29 × 24

Keppel, Lady Caroline, afterwards Lady C. Adair. [ex Albemarle Collection. G. G. 1883]

Half length; full face; the arms crossed, resting on a table; white dress with black mantilla; a band of black ribbon and a string of pearls round her neck. Painted 1755-57. 29 × 24½

Keppel, Lady Caroline, afterwards Lady C. Adair. [Duke of Bedford]

Half length; in a pink dress, with grey bow, and a blue drapery; a black velvet round the throat; grey background. Painted 1755-57

Keppel, Lady Elizabeth, afterwards Marchioness of Tavistock. [Edward Raphael, Esq.; ex Albemarle Collection. G. G. 1883]

Half length; seated; turned to the right; white dress, with a rose in her bosom; pearl necklace and earrings. Painted 1755-59. 29 × 24½
ENG. BY E. FISHER

Keppel, Lady Elizabeth, afterwards Marchioness of Tavistock. [Duke of Bedford]

Whole length; decorating a Temple of Hymen; in her bridesmaid's dress of magnificent flowered satin; a black attendant holds a wreath of flowers; at the foot of the column is a burning center; a curtain is draped over a tree, and falls in folds behind her. Painted 1761-2. 93 × 57½
ENG. BY EDWARD FISHER. 1761

Keppel, Lady Elizabeth, afterwards Marchioness of Tavistock. [Duke of Bedford]

Half length; in profile; in a blue silk gown and black lace scarf; a small white lace cap on her hair, and white lace sleeves. Painted 1761-65. 29 × 24½

Keppel, Miss, afterwards Mrs. Thomas Meyrick. [Oxford University Gallery]

Three-quarter length; walking in a park; to left; in a white dress with black mantle; drawing on her right glove; large hat with black feathers. 50 × 40
ENG. BY S. W. REYNOLDS (1820), S. COUSINS, R.A., 1820

Kildare, Emilia Mary, Countess of, afterwards 1st Duchess of Leinster. [Lord Rayleigh]. See also Leinster, Duchess of

Three-quarter length; sitting at a table; leaning on her right elbow; hand to face; a veil on her head; pearl earrings; bracelets of the same; a row of pearls falls across her bosom from right to left; her left hand holds a book; sleeves looped up with pearls; figured undershirt; from a window a view of trees in a landscape; curtain on her right. Painted 1754. 49 × 38½
ENG. BY JAMES McARDELL. 1754

Kildare, Emilia Mary, Countess of, afterwards 1st Duchess of Leinster. [Earl Bathurst]

Half length; three-quarter face to right; right elbow resting on a table, with right hand to her face; wearing a low quilted body, with lace fichu round her neck, and black cloak over the shoulders. 30 × 25

Kildare, James, 20th Earl of, afterwards 1st Duke of Leinster. [Duke of Leinster]

Standing, in peer's robes; left hand holding a scroll; right hand pointing to landscape, seen through window on the right; left elbow leaning on a pedestal. ENG. BY J. McARDELL. 1754

Kildare, James, 20th Earl of Kildare, afterwards 1st Duke of Leinster. [Lord Rayleigh]

Three-quarter length; standing; powdered hair; left arm on pedestal; blue coat trimmed with gold. 49 × 38½

Kingsley, Lieutenant-General William

Half length; uniform, with cuirass; three-quarter face. Painted in 1760. 30 × 25
ENG. BY R. HOUSTON (1760), AND AGAIN, SMALLER; ALSO BY R. HANCOCK

- Knight, Ralph.** [Rev. Sir Richard Fitzherbert, Bart.]
Half length; full face; looking to right; in plum-coloured coat and hose; at; even hair; plain background. 30 x 25
- Knight, Miss.** [Sir F. E. Drake, Bart. R. A. 1883]
Half length; seated at a table; head turned over left shoulder; low dress; blue, fur-trimmed cloak; both hands in large ermine muff. 29½ x 24½
ENG. BY S. W. REYNOLDS. 1823
- Lade, Sir John, 2nd Baronet.** [George Harland Peck, Esq. ex Mrs. C. L. Rice]
Three-quarter length; seated on a bank; leaning on left elbow; holding cocked hat in left hand; right hand on the back of a dog, who has his paw on his lap; in a red coat. 39 x 35½ oblong
ENG. BY F. BROMLEY. 1862
- Lade, Lady** (painted as Mrs. Smith, when she was the mistress of Sir John Lade). [Messrs. T. Agnew and Sons, ex Lord Tollemache and Baron F. de Rothschild. R. A. 1884]
Three-quarter length; standing; drawing a glove on her left hand; white dress; pink sash; black mantle; white and blue hat looped up at the side, surmounted with white and red feathers; hair powdered; landscape background. 52 x 38
ENG. BY F. BROMLEY. 1861
- Lamb, the Hon. Peniston, William, and Frederick James.** [Earl Cowper, Panshanger. R. A. 1881]
Peniston sitting, supporting Frederick, who wears a hat and feather; William standing with one foot on a stone. Painted 1790. 94 x 57½
ENG. BY BARTOLOZZI (1791), PLATE INSCRIBED "THE AFFECTIONATE BROTHERS"
- Lamb, Lady Elizabeth.** See Melbourne
- Lambton, William.** [Earl of Durham]
Three-quarter length; seated at a writing-table; in a plum-coloured coat and breeches; with a wig. Painted 1767. 50 x 40
- Langton, Bennet.** [C. L. Massingberd, Esq. N. P. E. 1868]
Three-quarter length; seated to left; head resting on right hand; book on table beside him. Painted 1759-62. 50 x 40
- Lansdowne, William, 1st Marquess of.** [Marquess of Lansdowne, K.G. N. P. E. 1868]
Three-quarter length; in peer's robes; seated; right hand on a table. Painted 1764. 50 x 40
ENG. BY S. W. REYNOLDS. 1824
- Lansdowne, William, 1st Marquess of.** [Earl of Morley. G. G. 1883]
Three-quarter length; seated; in peer's robes; turned to the left. Painted 1789. 50 x 40
ENG. BY S. W. REYNOLDS
A replica of the Lansdowne picture
- Lansdowne, William, 1st Marquess of.** [National Portrait Gallery]
Three-quarter length. 29½ x 24½
- Lansdowne, William, 1st Marquess of.** [Marquess of Lansdowne]
Head; three-quarters to the left. 13½ x 11½
- Lansdowne, William, 1st Marquess of.** [Earl Carrington]
Three-quarter length. Painted about 1781. 50 x 40
- Lansdowne, William, 1st Marquess of.** [Earl of Rosebery, K.G.]
Three-quarter length. 50 x 40
- Lansdowne, 1st Marquess of.** See also under Ashburton as Shelburne
- Lansdowne, Louisa, Marchioness of, wife of 1st Marquess.** [Marquess of Lansdowne]
Bust; hair dressed high, and powdered under a white cap; blue dress trimmed with fur. Painted about 1786. 29½ x 24½
- Lascelles, Edwin, afterwards 1st Lord Harewood.** [Earl of Harewood]
Whole length. Painted 1765-68
- Lascelles, Mrs. Edwin, née Coleman, wife of 1st Lord Harewood.** [Earl of Harrington]
Whole length; in a brown dress, with light green mantle; her left arm round a large vase, from which water is flowing; landscape background. 93 x 57
- Lascelles, Mrs. Edward, née Chaloner, and her Child.** [Earl of Harewood]
Three-quarter length; sitting; resting on her left arm; her right hand holds her child's foot; the child, nearly naked, is lying on her lap with both arms raised, playing with its mother's hair; column draped; landscape with trees. Painted 1764. 48 x 38
ENG. BY JAMES WATSON (1765), AND C. CORLIT
The portrait of her husband, Edward Lascelles, afterwards Earl of Harewood, painted at the same time, also belongs to the Earl of Harewood
- Lascelles, Mrs.** See Catley, Miss
- Lauderdale, James, 7th Earl.** [Earl of Lauderdale]
Whole length; in peer's robes. Painted 1759
- Lauderdale, Mary, Countess of.** [Earl of Lauderdale]
Three-quarter length. Painted 1760.
- Laughton, Mrs. Christina.** [Lady Farnborough. G. G. 1884]
29½ x 24
- Laurie, Richard Holmes.** [Miss Cecilia Laurie. R. A. 1873]
Half length; when a boy; dark dress and black hat; left hand in bosom. 38 x 24
- Lawrence, Major-General Stringer.** [M. Groult, Paris]
Half length; in an oval; looking to the left; wears a chair and has powdered hair. Painted 1760
ENG. BY RICH. HOUSTON. 1761
- Lawrence, Major-General Stringer.** [Rodman Wanamaker, Esq., Philadelphia, ex Lord Haldon]
Whole length; standing by a tent; in the distance a fortress, with cavalry. Painted 1761. 92½ x 56½
ENG. BY E. A. EZEKIEL. 1795
Another portrait seems to have been painted in 1761 for Capt. Martin.
- Lee, Sir John (Solicitor-General, 1786).** [Hon. W. F. B. Massey-Mainwaring. R. A. 1884. New G. 1891]
Three-quarter length; sitting; in wig and gown, with long lace hands; background, a curtain and books. Painted 1786. 50 x 40
ENG. BY C. H. HODGES. 1788
- Lee, Sir William, Bart.** [Edward Dyke Lee, Esq., Hartwell]
Half length; profile; looking to right; powdered hair; in a pink Van Dyck dress; a blue mantle over left shoulder; lace tie. Painted c. 1759. 30 x 24
- Lee, Lady Elizabeth.** [Edward Dyke Lee, Esq., Hartwell]
Whole length; sitting; her left arm resting on her ermine cloak; hand to her face; right hand in her lap, holding some flowers; a flowing robe falls over the seat; trunk of tree, with branches, at the back. Painted 1765. 66 x 48
ENG. BY EDWARD FISHER (1766), AND JAMES WATSON
- Lee, Mrs. William.** [Edward Dyke Lee, Esq., Hartwell]
Bust; oval in square; three-quarter face looking to left; pearl earrings; blue ribbon round neck; white cross-over dress, embroidered with gold; a string of pearls over her left shoulder; gold giraffe. Painted 1761-67. 30 x 25
- Lee, Miss Anne, afterwards Mrs. Venables Vernon**
A portrait of this lady at Hartwell is said to have been copied by Reynolds from a work of Hudson's.
- Leeds, Thomas, 4th Duke of, K.G., LL.D., F.R.S.** [Duke of Leeds]
Three-quarter length; standing; in an embroidered coat; wearing the star and the ribbon of the Garter; his left hand holding a paper, his right hand in his breast; to the right, a table with a sword and hat upon it. Painted 1764. 50 x 40
- Leeds, Mary, Duchess of.** [Duke of Leeds]
Seated; in an embroidered dress and ermine-lined cloak; resting her right arm on a pedestal; hair ornamented with pearls; a tree to left; distant landscape to right
Three examples of this work belong to the Duke of Leeds, at Grosvenor Crescent and at Hornby Castle.



SKETCH FOR A HEAD OF ST JOHN

Dr. C. C. ... , University of ...



Leeson, Mr. See Caricatures

Legge, The Hon. William. [Earl of Dartmouth. G. G. 1883. Gr. G. 1895]

Half length; in an oval; as a boy, in a Van Dyck dress; cloak over his right shoulder; left sleeve slashed; front of dress slashed; looking to his right; fair hair. Painted 1763. 24 x 18

ENG. BY J. SPILSBURY. 1764

Leicester, Earl of. See Ferrars

Leicester, Sir John

Whole length; in Hussar uniform; standing by his horse. Painted 1789

ENG. BY S. W. REYNOLDS. 1800

Leigh, Miss. See Lloyd, Mrs.

Leigh, Miss Catherine. [Lord Burton ex — Arcedeckne, Esq.]

Three-quarter length. 50 x 40

Leinster, James, 1st Duke of. See Kildare, Earl of

Leinster, William Robert (Fitzgerald), 2nd Duke of, K.P. [Duke of Leinster, Carton, Kildare. R. A. 1879]

Three-quarter length; sitting in a chair; right arm on a paper on the table; left arm on arm of chair, hand to waistcoat; crimson coat trimmed with fur; knees crossed. Painted 1774. 50 x 40

ENG. BY JOHN DIXON. 1775

An old copy at Kilkenny Castle, Kildare.

Leinster, William Robert, 2nd Duke of. [The late Rev. Sir Talbot Baker, Bart.]

Replica of the head from the Carton portrait. 30 x 25

Leinster, Emilia Mary, Duchess of, wife of 1st Duke. [Duke of Leinster, Carton. R. A. 1879]

Half length; in a white dress embroidered with gold; red ermine-lined cloak; dark hair, slightly gray, worn high, with red and blue ribbons and pearls. 30 x 25

ENG. BY RICHARD JOSEY. 1879

Leinster, Emilia Mary, Duchess of, [Colonel Gerald E. Boyle]

Half length. 30 x 25

A replica of the Carton picture, but with slight variations in the costume.

Leinster, Emilia Mary, Duchess of. [Duke of Leinster; ex Thomas Conolly, M.P.; now at Kilkenny Castle]

Half length; in a white and gold dress. 30 x 25

Another version of the Carton picture. For portraits of the Duchess when Countess of Kildare, see under that name

Leinster, Emilia Mary, Duchess of, wife of 1st Duke.

Oval; face nearly profile; white dress; hair plain, without any ornament. Painted 1779

ENG. BY WILLIAM DICKINSON. 1780

The theory of Graves and Cronin, that this picture represents the wife of the 2nd Duke, seems to me untenable.

Leland, Thomas, D.D., Librarian of Trinity College, Dublin. [Some time the property of W. Dent Farrer]

Half length; in an oval; clerical dress. Painted 1776. 25 x 19

ENG. BY JOHN DEAN. 1777

Lennox, Lord George Henry. [Earl of Ilchester]

Three-quarter length; seated; in a red uniform, with gold facings; left hand holding a cocked hat, right, a dog's head; landscape background. 56 x 40

Lennox, Ladies Emilia, Georgina, Louisa, and Sarah. See Kildare, Holland, Conolly, and Bunbury

Lennox, Lady Anne. See Albemarle, Countess of

Lennox, Mrs. Arabella

Painted 1761

ENG. BY FRANCIS BARTOLOZZI. 1792

Leslie, Lady Mary. [Countess of Rothes]

Whole length; kneeling by a raised slab, on which is a lamb encircled by her arm; in her right hand a bouquet of flowers; sheep and lambs by her side; landscape, &c. Painted 1764

ENG. BY J. SPILSBURY. 1766

Lewisham, George (Legge), Viscount, afterwards 3rd Earl of Dartmouth. [Earl of Dartmouth. G. G. 1883]

Half length; in an oval; blue Van Dyck dress; face turned to the left. Painted 1763. 24 x 18

ENG. BY J. SPILSBURY. 1764

Lewisham, George (Legge), Viscount, afterwards 3rd Earl of Dartmouth. [Earl of Aylesford. G. G. 1889]

Three-quarter length; seated on a stone seat; dressed in black; left hand on a parapet. Painted 1784. 57 x 45

Lewisham, Viscountess. See Finch, Lady F.

Lifford, James (Hewitt), 1st Viscount, Lord Chancellor of Ireland. [Hon. Edward Hewitt. N. P. E. 1867]

Full length; seated; in the robes of Lord Chancellor of Ireland, with the Great Seal. Painted 1788. 96 x 58

ENG. BY R. DUNKARTON. 1790

Ligonier, John, 1st Earl, K.B. [Charles S. Lloyd, Esq. N. P. E. 1867]

Half length; in uniform; with cuirass and ribbon of the Bath. Painted 1755-7. 51 x 41

Ligonier, John, 1st Earl, K.B., on Horseback. [National Gallery]

Painted 1760. 110 x 94

ENG. BY EDWARD FISHER (1760), AND BY J. COLLYER

The Duke of Sutherland owns a replica, 67½ x 60½. ex. R. A. 1876. New G. 1891

Lincoln, Frances, Countess of, née Seymour Conway. [Wallace Gallery. R. A. 1893]

Half length; black dress, white sleeves and kerchief. Painted 1781-84. 24 x 18

Lindsay, Sir David. [Scottish National Gallery]

Bust; oval; in a red coat with gold lace; the hair tied with a ribbon behind. Painted 1759. 30 x 24

Lindsay, Lady Jane, afterwards Countess of Eglinton. [Earl of Eglinton]

Whole length; seated; playing a harp; amber dress; dark blue robe; music at her feet, and landscape background. Painted 1777. 78 x 58

Lindsay, Lady Jane, afterwards Countess of Eglinton. [The Earl of Crawford and Balcarres. B. I. 1865; G. G. 1883]

A replica of Lord Eglinton's picture

Lindsey, Albemarle, 9th Earl of

Bust; in Guards' uniform; with powdered hair. Painted (when Col. Bertie) in 1787. 30 x 25

Linley. See Sheridan, Mrs.

Lippe, Count Schomberg de la. [H.M. the Queen]

Whole length; standing; his hands on a cane; a negro holding his horse; green coat and buff leggings. Painted 1764. 96 x 81

ENG. BY S. W. REYNOLDS

Lisburne, Wilmot, 4th Viscount and 1st Earl of. [Earl of Lisburne]

Half length; in red robes embroidered with gold; right hand on a book, books in background. Painted 1766. 30 x 25

Lisburne, Dorothy, Countess of, wife of 1st Earl. [Earl of Lisburne]

Three-quarter length; the hands clasped over an open book; white dress and black shawl. Painted 1771-77. 48½ x 39½

Lisburne, 2nd Earl of. See Vaughan

Lisle, John, Lord. See Lysaght

Lister, Master Thomas, afterwards 1st Lord Ribblesdale. [Lord Ribblesdale. G. G. 1883]

Whole length; in landscape; Van Dyck dress; standing, feet crossed; right hand leaning on staff. Painted 1764. 91 x 55

Lister, Miss Beatrix. [Lord Ribblesdale. G. G. 1883]

Half length; seated, with a dog in her lap; dark blue dress with slashed sleeves; a row of pearls round the neck. Painted 1765. 31 x 25

ENG. BY S. W. REYNOLDS

Liverpool, 1st Earl of. See Jenkinson, under Bute

Liverpool, Catherine, Countess of. [Sir Henry Meysey-Thompson, Bart.]

Whole length. Painted 1757

Llandaff, Richard Watson, Bishop of. [C. Knight-Watson, Esq. N. P. E. 1867]

Half length; black dress; background, a laboratory. Painted in 1769, when he was a Professor of Chemistry. 50 x 40

Lloyd, Mrs., née Leigh. [Lord Rothschild]

Whole length; standing; in a wood; cutting her husband's name on the trunk of a tree. Painted 1777. 93 x 57

ENG. BY S. W. REYNOLDS, 1835, AND BY R. GROVES, A.R.A., 1867

Lockhart, John, Captain R.N. [Sir Charles Ross, Bart., Balnagowan]

Three-quarter length; in uniform; left arm across the body, supported by the right hand, which holds a staff; ship in the distance. Painted 1762. 50 x 40

ENG. BY J. MCARDLELL. 1766

Lort, Rev. Michael, D.D.

In a black coat with white neckcloth
ENG. BY JAMES STOW. 1815

Lothian, William John, Marquess of, K. T.

Painted 1777, and burnt in the fire at Belvoir Castle, 1816

Lothian, Marchioness of. See Ancrum
Loudoun, James, 5th Earl of. [Earl of Loudoun. G. G. 1883]

Three-quarter length; in a military uniform; his hands upon his hips; landscape background. Painted 1789. 49½ x 38½

Loughborough, Alex. (Wedderburn), 1st Lord, afterwards 1st Earl of Rosslyn. [Earl of Sheffield]

Half length; seated; in judge's robes. Painted 1784. 50 x 39

ENG. BY J. GROZER. 1786

Lovaine, Isabella, Lady, afterwards Countess of Beverley. [Duke of Northumberland]

Half length; in a pink gown and black mantle, white bodice and fichu; powdered hair. Painted 1789. 30 x 25

Lowther, Sir William, Bart. [ex the Rt. Hon. G. A. F. Bentinck]

Painted by Reynolds soon after his arrival in London. Several replicas made in the studio for the various legates of Sir William, who died at the early age of 26.

Lucan, Charles (Bingham), 1st Earl of. [Earl Spencer, K.G.]

Half length; powdered hair; face to the left. Painted 1780. 30 x 25
ENG. BY JOHN JONES. 1787

Lucan, Richard (Bingham), 2nd Earl of. [Earl Spencer. B. I. 1861]

Bust. Painted 1786. 30 x 24

Lucas, Charles, M.D. [ex. Charlemont Collection]

Half length; in wig, bands, and gown; holds a scroll with Latin inscription. Painted 1755

ENG. BY J. MCARDLELL. 1756

Ludlow, Peter, 1st Earl of. [Duke of Bedford]

Whole length; standing; in a mountainous landscape, his hand on the head of a large dog; white Hussar uniform of white satin, with ermine-lined cloak. Painted 1755. 93 x 57

Lysaght, John, afterwards Lord Lisle. [M. C. Groult, Paris]

Painted 1760. 30 x 24

Lyttelton, George, 1st Lord. [Viscount Cobham. N. P. E. 1867]

Bust; to right; purplish dress; powdered wig. Painted before 1773. 30 x 25

Lyttelton, William Henry, afterwards Lord. [Viscount Cobham]

Macartney, George, Earl. [Lord Leconfield]

Bust; oval; full face; in a green coat with gold trimmings; white neckcloth. Painted 1764. 30 x 25

A later portrait on the same lines was engraved in 1823 by S. W. Reynolds

Macclin Family Picture. [Robert Gosling, Esq. G. G. 1883]

Whole length composition of three figures in peasant dress; to the left, a girl seated with a dog and a spinning wheel; in the centre, a girl standing with a sheaf of corn on her head; to the right, a child feeding chickens. Painted 1788. 94½ x 70½

ENG. BY BARTOLOZZI

Macpherson, James. [Lord Leconfield, Petworth]

Half length; three-quarters to the right. A copy of this picture is in the National Portrait Gallery. Painted 1772. 30 x 25

ENG. BY J. K. SHERWIN (1775), HIS PLATE COPIED BY W. BOND

Macpherson, Sir John, Governor-General of India. [Marquess of Abergavenny, Eridge Castle]

Half length. Painted 1779-81. 30 x 24½

Magill, Miss Theodosia, afterwards Lady Clanwilliam. [Earl of Darnley]

Three-quarter length; sitting on a garden seat; left arm resting on arm of seat; hand hanging down; right hand holding a book in her lap; head-dress with pearls; string of pearls looping up a white sleeve; on her left a large vase, with roses climbing up the pedestal. Painted 1765

ENG. BY JAMES WATSON. 1765

Malden, Viscount, and Capel, Lady Elizabeth (Children of the 4th Earl of Essex). [J. Pierpoint-Morgan, Esq.; ex Earl of Essex. R. A. 1896]

Whole length; the boy in a Van Dyck dress; the girl sitting with flowers in her left hand and a basket of flowers at her feet; landscape background. Painted 1768. 72 x 57

ENG. BY CHARLES TURNER

A sketch for this picture belonged to the late Sir Francis Clare Ford

Malmesbury. See Harris

Malone, Rt. Hon. Anthony

Three-quarter length; sitting; in robes, with full-bottomed wig and lace bands; right arm on table, with scroll in the hand. Painted 1774

ENG. BY J. R. SMITH. 1779

Malone, Edmund. [G. G. 1883]

Half length; powdered wig; head turned to the left. Painted 1773-6. 23½ x 19½

ENG. BY FR. BARTOLOZZI. 1787

Malone, Edmund. [National Portrait Gallery, ex Rev. W. H. Rooper. N. P. E. 1867]

Bust; to right; dark brown coat; crimson curtain. Painted 1778, re-touched 1783. 30 x 25

ENG. BY C. KNIGHT. 1791

Manchester, Elizabeth (Dashwood), Duchess of, with her son, Viscount Mandeville. [Duke of Manchester. N. P. E. 1867]

Full length; in landscape; as Diana filching his bow from Cupid. Painted 1764-68. 98 x 65

ENG. BY JAMES WATSON. 1766

Manners, Lady Catherine Mary. [Formerly at Belvoir Castle]

As a child; head and shoulders; a large cap on the head. Painted 1784. 15 x 13
ENG. BY T. GAUGAIN. 1785

Manners, Ladies. See Granby, and Tyrconnel

Manners, Lords Charles, Robert, and William, as children. [Burnt at Belvoir Castle, 1816]

Manners, Lady Louisa, afterwards Countess of Dysart. [Lord Iveagh, ex Lord Tollemache]

Whole length; standing by a pedestal, on which her left elbow rests; hand up to face; hair falling over her left shoulder; right arm by her side; hand holding the end of a Persian sash, which is tied round her waist; column draped; landscape, &c. Painted 1779

ENG. BY VALENTINE GREEN (1779), AND C. KNIGHT. 1800

Manners, Lord Robert, Captain, R.N. [Duke of Rutland, K.G.]

Whole length; in uniform; right hand resting on an anchor; ships in the distance. Painted 1782 (after the sitter's death) and re-touched in 1784. 92 x 56½

ENG. BY W. DICKINSON. 1783

A replica, three-quarter length, and with slight variations, belongs to Lord Ducie

Mansfield, William, 1st Earl of. [Earl of Mansfield. N. P. E. 1867]

Half length; seated; in the red robes of a judge; wears a collar of S.S. Painted 1776. 50 x 40

ENG. BY FR. BARTOLOZZI. 1787

A replica was burnt at Belvoir in 1816, and another, painted for the Archbishop of York, was exhibited 1867 by W. J. Markham

March, William, 3rd Earl of, afterwards 4th Duke of Queensberry ("Old Q"). [Wallace Gallery] 35½ x 27

Marchi, Giuseppe. [Royal Academy] *Crimson coat; with a turban and fur waistcoat. Painted 1760*
ENG. BY SPILSBURY. 1761

Markham, William, D.D., when Head Master of Westminster School. Bishop of Chester 1771, Archbishop of York 1777
Half length; with a book in his hand; gown and bands. Painted 1759
ENG. BY EDWARD FISHER

Markham, William, Archbishop of York. See York

Marlborough, Charles Spencer, 2nd Duke of, K.G. [Earl of Pembroke, Wilton]
Half length; in uniform; engraved breastplate; ribbon and star; looking to his right; black cravat. (Unfinished). Painted 1757. 30 x 25
ENG. BY RICHARD HOUSTON. 1758
A sketch of a head unfinished, begun in 1757, belongs to the Duke of Marlborough at Blenheim

Marlborough, George, 3rd Duke of, and Family. [Duke of Marlborough]
The group consists of George, 3rd Duke, sitting in Court dress; Caroline, his Duchess, standing in the centre, her right hand touching the Duke's left arm; by the Duke's right stands George, Marquess of Blandford (afterwards 4th Duke), his hand on the Duke's shoulder, at his feet a dog; on the left of the Duchess, Lord Henry; next to him Lady Caroline, looking to her sister, Lady Elizabeth; in front of the Duchess, Lady Charlotte holding a mask, and Lady Anne drawing back with a frightened expression, and grasping Lady Elizabeth's dress; an Italian greyhound at her feet, and a spaniel; a statue on a pedestal; an arch with a draped curtain. Painted 1777
ENG. BY CHARLES TURNER

Marlborough, George, 3rd Duke of, K.G. [Duke of Marlborough]
Three-quarter length; full face; in a blue velvet dress and red fur-lined mantle; white frill and ruffles; left arm on a pedestal, on which lies his purse of office (Lord Privy Seal). Painted 1759-64. 50 x 40

Marlborough, George, 3rd Duke of. [Earl of Pembroke, Wilton]
Three-quarter length; in a white satin embroidered dress and crimson cloak; the left elbow on a pedestal. 50 x 40
Another version, in which the dress is dark, belongs to the Earl of Normanton

Marlborough, George, 3rd Duke of. [Duke of Marlborough]
Bust; looking over left shoulder; the right hand on the collar; light grey doublet with blue collar and lace tie. 36 x 30
ENG. BY W. SAY

Marlborough, Caroline, Duchess of. [George J. Gould, Esq., New York, ex Lord Churchill]
Whole length; standing; in peacock robes; her right arm on a pedestal; a park in the background. Painted 1767-68

Marlborough, Duchess of, with her daughter, Lady C. Spencer. [Duke of Marlborough]
Three-quarter length; sitting; her face to the spectator; holding at arm's length her child, who has on a coral necklace; her arm stretched towards her mother. Painted 1764-65. 49 x 39½
ENG. BY JAMES WATSON (1768), RICHARD HOUSTON (1769), AND H. FOWLER 1768

Marshall, Lady Frances, afterwards Lady Romney. [Lord Burton]
Half length; walking in a park; to right; yellow dress; red undershirt; a lace scarf round her neck and waist, blown out by the wind behind her. Painted 1777. 94 x 58
A replica, 50 x 40, with slight variations in the costume, belongs to the Earl of Carnarvon

Mason, Rev. William. [Pembroke College, Cambridge. New G. 1891]
Half length; holding a roll of paper in his left hand. Painted 1779. 30 x 25
ENG. BY W. DOUGHTY (1779), AND JAMES WATSON

Matthew, Mrs. [J. B. Robinson, Esq., Dudley House, Park Lane, ex Wynn Ellis collection]
Whole length; in a landscape; a string of pearls over her right shoulder, looped at the bosom and continued to left side; left arm bent; hand to her hip, the palm outwards; a dog gambols by her side. Painted 1777. 91 x 57
ENG. BY WILLIAM DICKINSON. 1780

Maxwell, Miss J. See Gordon, Duchess of

Mayne, Robert, M.P. [Sir Charles Tennant, Bart. R. A. 1891]
Three-quarter length; in a red dress. Painted about 1776. 28½ x 24
ENG. BY G. H. EVERY. 1865

Mayne, Mrs. Robert. [H. Bingham Mildmay, Esq. R. A. 1877]
Whole length; seated near a column, in a white dress with embroidered border; a feather in the hair; red curtain. Painted about 1776. 55½ x 44½
ENG. BY G. H. EVERY

Mayo, Earl of. See Tuam, Archbishop of

McArdell, James, Engraver. [Sir G. Greenall, Bart. R. A. 1884]
Half length; seated; in a plum-coloured coat. Painted before 1765

Medlicott, Thomas, M.P. [Sir E. B. Medlicott, Bart., of Ven]

Melbourne, Lady. [Mrs. Ruston; ex Lady Harriet Ashley, Intern., ex. 1862]
Half length; oval; in a white gown over a blue under-dress trimmed with ermine; pearls round her neck and in her hair; right arm on a table; red curtain. Painted 1770-71. 29 x 24

Melbourne, Lady, with her son, the Hon. Peniston Lamb. [Earl Cowper, Panshanger]
Whole length; sitting; she holds the child, who is putting his arms round her neck; to the left a cradle; to the right a curtain draped; landscape, with trees in the distance. Painted 1771
ENG. BY THOMAS WATSON (1775), AND W. DICKINSON, AS "MATERNAL AFFECTION." 1780

Merry, Dr. (?). [Arthur Sanderson, Esq.]
Half length; dark coat, white waistcoat. 30 x 25

Methuen, Paul, M.P. of Corsham. [General Lord Methuen. R. A. 1877]
Three-quarter length; in a dark green dress; gloves in right hand; a landscape through a window on the right. 49 x 39
ENG. BY R. B. PARKES. 1865

Methuen, Mrs. Paul. [General Lord Methuen. R. A. 1877]
Whole length; standing, in a landscape; her right elbow on a bank; white embroidered dress; red furled jacket; lace fichu. Painted 1758-59. 48½ x 39
ENG. BY R. B. PARKES. 1865

Methuen, Master Paul and Miss Christian. [General Lord Methuen. R. A. 1877]
In fancy costumes; the boy leaning against some steps; the girl sitting on the ground; on the wall a cat looking down at a dog. 80 x 67
ENG. BY J. SCOTT. 1864

Methuen, Master Thomas. [General Lord Methuen. R. A. 1877]
Whole length; standing; in a fancy dress; his hand on the head of a hound; a macaw on the pedestal of an urn beside him. Painted 1759. 80 x 67
ENG. BY R. B. PARKES. 1864

Meux, Miss. [Earl of Normanton. R. A. 1892]
Half length; in a grey and pink dress and flat straw hat with pink lining and ribbons; landscape background. 29 x 24½
ENG. BY J. FAIRER, 1755; P. CORBUTT, AND S. W. REYNOLDS (AS MISS MUSSE)

Mexborough, The Countess of, and her Son. [Earl of Mexborough. G. G. 1883]
Full length; in coronation robes; turned to the right; in her left hand she holds an apple; in her right her coronet, which the child by her side grasps with his right hand. Painted 1762. 93 x 57

Meyer, Miss. [Baron Leopold de Rothschild]

As "Hebe" standing on a cloud; face turned over the right shoulder; supporting in both hands the beaker and chalice; an eagle at her side, with outspread wings, holding a thunderbolt in his claws. Painted 1771. 51 x 39½

ENG. BY JOHN JACOBI

Meyrick, Mrs. Thomas. *See* Keppel, Miss

Middleton, Francis, Lord. [Lord Middleton, Wollaton Hall]

Whole length; in robes of gold tissue. Painted 1761

Midleton, George, 3rd Viscount. [Viscount Midleton, Peper Harow]

Painted 1757
Lord Midleton's wife, Albinia, with her son, afterwards 4th Viscount, were painted by Sir Joshua the same year

Milbanke, Capt. Mark, R.N. [Earl of Chichester]

Half length; in naval uniform, with red collar. Painted 1757. 30 x 25

Milbanke, Ralph. [In possession of the family]

Half length; oval; laced coat; open waistcoat; three-quarter face; looking to his left. Painted 1779

ENG. BY J. MARCUARD. 1785

Miller, Mr., afterwards Sir Thos., Bart. [A. W. Miller, Esq., lent by him to the Scottish National Gallery]

Half length; oval; in robes of Lord President of the Court of Session. Painted about 1763. 30 x 25

ENG. BY D. BLACKMORE PYET

Miller, Mrs., afterwards Lady, wife of above. [A. W. Miller, Esq., lent by him to the Scottish National Gallery]

Half length; oval; in a blue gown trimmed with ermine, and white bodice with blue waistband.

Millington, Sir Thos., F.R.S., President of the Royal College of Physicians]

Half length; oval; in a wig, gown, and bands

ENG. BY J. WOOLNETH. 1807

Milton, Charles William, Lord, afterwards 5th Earl Fitzwilliam. [Earl Fitzwilliam. B. I. 1813]

Whole length; at the age of three; with a lamb. Painted 1789. 54 x 44

Minto, Lady. *See* Elliot, Lady

Moir, Earl of. *See* Rawdon

Molesworth, Colonel John, afterwards Sir John. [Mrs. Ford, Pencarrow, Cornwall. R. A. 1873]

Three-quarter length; in a white satin suit; his hat under his arm. Painted 1755. 50 x 40

ENG. BY S. W. REYNOLDS

Molesworth, Col. John, afterwards Sir John. [Mrs. Ford, Pencarrow, Cornwall. R. A. 1873]

Whole length; walking in an avenue; a stick in his hand. Painted 1763. 31 x 24

ENG. BY S. W. REYNOLDS. 1822

Molesworth, Mr. William. [Mrs. Ford, Pencarrow, Cornwall]

Three-quarter length. 50 x 40

Molesworth, Mrs. William. [Mrs. Ford, Pencarrow, Cornwall]

Three-quarter length; standing; in an embroidered dress; white muslin fichu; lace sleeves and apron; a little cap on her head, and two roses in her hand. 50 x 40

ENG. BY S. W. REYNOLDS

Molesworth, Sir William. [Sir Lewis William Molesworth]

Half length; oval; to the left; powdered hair; red coat with blue collar and white neckcloth. Painted 1780. 30 x 25

Molesworth, Miss Frances, afterwards Marchioness Camden. [Earl Spencer. G. G. 1883]

Whole length; seated; left arm on a pedestal; in a landscape. Painted 1777. 54 x 45

ENG. BY SCHIAVONETTI, AGAR, ETC.

Molyneux, Lady Isabella. [Lord Leconfield]

Half length; head-dress of pearls entwined in a gauze veil which falls over her left shoulder; string of pearls across her bosom. Painted 1770. 30 x 25

ENG. BY JAMES WATSON. 1770

Monckton, The Hon. Mary. [Edward D. Stern, Esq., ex E. P. Monckton, Esq. R. A. 1888]

Whole length; sitting on a stone bench; right arm resting on a pedestal, on which is a vase; forefinger of the left hand to the corner of her mouth; a spaniel at her feet; landscape with trees and river. Painted 1777. 93 x 57½

ENG. BY JOHN JACOBI. 1779

Montagu, The Ladies, daughters of Lord Halifax. [Lord Manners]

Unfinished group of four children, playing forfeits; Lady Anne standing, Lady Frances seated; the head of a fourth sister in her lap; Lady Elizabeth holding up a snail over the kneeling child

ENG. BY CHARLES TURNER. 1826; and by R. JOSEY as "Playing at Forfeits"

Montagu, Lady Elizabeth, afterwards Duchess of Buccleuch. [The Duke of Buccleuch, K.G. G. G. 1883]

Half length; ribbon round neck; ornament of three pearls on breast; scarf over right shoulder and left forearm; hands crossed. Signed J. R. 1755. 29 x 24

ENG. BY J. McARDLE

Montagu, Lady Elizabeth and Lady Henrietta. [Duke of Buccleuch]

Whole length; Lady Elizabeth sitting; front face; left shoulder uncovered, over it a girdle; her left arm resting on a pedestal; her right hand on the shoulder of her sister, who is kneeling by her side. Painted 1763. 60 x 44

ENG. BY H. MEYER. 1812

Montagu, Lady Caroline. [Duke of Buccleuch]

Whole length; a little girl in a black cloak, large bonnet, with a muff; a robin perched near her; a dog sitting on her right, looking up at her; in a wintry landscape. Painted 1777

ENG. BY J. RAPHAEL SMITH AS "WINTER." 1776

Montagu, Mrs. [Marquess of Winchester; ex Lord Rokeby. N. P. E. 1867]

Half length; sitting; face nearly in profile; in an elaborate brocaded dress; her head-dress a small hat tied under the chin with a black handkerchief; hands crossed on her lap; column and drapery behind. Painted 1775-6. 50 x 40

ENG. BY J. RAPHAEL SMITH (1776), F. BARTOLOZZI. 1792

Monteagle, Lord, afterwards Earl of Altamont. [Marquess of Sligo]

Full length; in robes and powdered wig; left arm on pedestal. Painted 1762. 50 x 40

Montgomery, The Misses, adorning a Term of Hymen. *See* Beresford, Hon. Mrs.

Moore, Mrs. [Dr. Hamilton. G. G. 1883]

Bust; full face; black coat and hood shading the face; white frill. Painted 1758-9. 23 x 19½

Morant, Edward, M.P., and his Son. [John Morant, Esq., Brokenhurst Park, Hants]

Morant, Mrs. [John Morant, Esq., Brokenhurst Park, Hants]

Sitting; looking to her right; black ribbon round her throat; bow with a pearl at bottom; a cloak trimmed with ermine over her left shoulder, falls in folds on the right side of the chair; left arm resting on a table; a volume of Milton in her right hand. Painted 1760

ENG. BY CHARLES TOWNLEY. 1771

Mordaunt, Mrs. Charles [ex Sir Charles Mordaunt, Bart.]

Half length; in an oval; three-quarter face; a gauze veil, entwined in her hair, falls over each shoulder. Painted 1775. 30 x 25

ENG. BY J. RAPHAEL SMITH. 1776

Mordaunt, Mrs., afterwards Lady Dormer. [James Orrock, Esq.]

Half length. Painted 1761-68. 30 x 25

Morley, 1st Earl of. *See* Parker



PAGE FROM SIR JOSHUA'S POCKET BOOK

British Museum



Morpeth, George, Lord. [Earl of Carlisle]
Half length; in an oval; as a boy; long hair; large shirt collar; looking to his left. Painted 1786. 29½ × 24½
ENG. BY THOMAS TROTTER. 1787

Morpeth, Frederick, Lord, afterwards 5th Earl of Carlisle, K.G. [Earl of Carlisle. R.A. 1890]
As a boy; in a plum-coloured Van Dyck dress; a large dog on his left. Painted 1757-58. 68½ × 59
ENG. BY J. SPILSBURY. 1762

Morris, Mrs., afterwards Lady. [Lord Burton; ex W. B. Beaumont, Esq. G. G. 1883]
Half length; sitting; head-dress of two feathers; resting on her left elbow; hand up to her face; dress trimmed with ermine; the hand and arm throw a shadow on the neck and throat. Reynolds painted Charlotte, one of this lady's sisters. Painted 1775. 29½ × 24½
ENG. BY J. R. SMITH. 1776

Morris, Miss. [Marquess of Lansdowne, K.G.]
As "Hope nursing Love;" whole length; sitting; knees bent; arm resting on a bank; Cupid in her lap, pressed to her bosom; her left arm holding his right hand; his quiver lies at her feet. Painted 1768-9. 59 × 39
ENG. BY EDWARD FISHER (1771), FRANCES BARTOLOZZI. 1784
Replicas, with variations in the costume and coiffure, &c., belong to: the Earl of St. Germans; Sir Robert Edgecumbe, Bart., and R. A. Morritt, Esq., of Rokeby Park

Morris, Miss Bridget, afterwards Mrs. Lockwood. [Messrs. Knodler, New York, ex Lord Hastings]
Half length; in a low white satin dress, under a tight blue satin jacket, edged with ermine; ornaments of rubies and pearls. Painted 1758. 30 × 35

Morris, Miss Margaret, afterwards Mrs. Desenfans. [ex Col. Charles Morris]
Half length; walking towards the left; in a blue dress, with pearl ornaments; a bunch of flowers in her left hand. Painted 1757. 30 × 25
ENG. BY G. H. EVERY. 1865

Morris, Miss Mary. [ex Col. Charles Morris, C. 1873]
Half length; standing, in a white satin gown, with a rose coloured bow. Pearl ornaments; gauze scarf over right arm. Painted 1757. 30 × 25
ENG. BY G. H. EVERY. 1864

Mount-Stuart, John, Viscount, Baron Cardiff. [The Earl of Wharnccliffe, G. G. 1883]
Bust; in an oval; three-quarter face; turned to left; peer's robes. Painted 1776. 29 × 24

Mount-Stuart, John, Viscount, Baron Cardiff
Oval; half length; looking to left; white cravat; frilled shirt; embroidered waistcoat. Painted about 1775-6

Mudge, Master. [Rev. Darwin Fox]
A lad of sixteen; half length; standing at a table; holding back a curtain with his left hand. Painted 1758
ENG. BY S. W. REYNOLDS

Mudge, Rev. Zachariah, D.D.
In reading cap; three-quarter face; plain dress; right arm resting on a book on a table
ENG. BY R. DAWE

Mudge, Rev. Zachariah, D.D. [Rev. Raffles Flint. R. A. 1878]
In canonicals; his right hand to his chin; book in front. Painted 1766. 29½ × 25
ENG. BY JAMES WATSON. 1790

Mudge, Rev. Zachariah. [R. G. Gwatkin, Esq. G. G. 1883]
Sketch on panel for above. 17 × 14½
ENG. BY J. GROZER (1790), AND WILLIAM DICKINSON

Mudge, John, M.D., F.R.S. [W. Mudge, Esq.]
Half length; turning over leaves of a book; velvet cap. Painted 1752
ENG. BY J. GROZER (1790), AND WILLIAM DICKINSON

Mulgrave. See Phipps

Murray, Miss. [Earl of Normanton]
Whole length; white dress; head covered with black scarf. 49 × 39

Muse, Miss. See Meux

Musgrave, Sir Philip, Bart. [Sir Richard Musgrave, Bart., Edenhall]
Three-quarter length; standing, in a landscape; his left elbow on a pedestal with a vase; red coat. Painted 1762
ENG. BY JAMES SCOTT. 1876

Musgrave, Mrs. Joseph. [Sir Richard Musgrave, Bart., Edenhall]
Three-quarter length; seated against a rock; a lamb in her arms, on the neck of which she is about to place a garland. Painted 1762.
ENG. BY JAMES SCOTT. 1876

Musgrave, Miss. See Morris, Mrs. John, and Mordaunt, Mrs. Charles

Musters, John, of Colwick, Nottingham. [Lockett Agnew, Esq. R. A. 1885]
Whole length; in a landscape; standing and leaning on a stick. Brown coat, yellow waistcoat and black breeches. Painted 1777-80. 93 × 57

Musters, Mrs. (Sophia Heywood). [Sir Charles Tennant, Bart., R. A. 1893; ex John Chaworth Musters, Esq.]
Half length; in an oval, low dress. 29 × 24

Musters, Mrs. [Lord Leconfield]
Whole length; leaning forward gathering lilacs; her face turned to her left; sash round her waist; a dog at her feet, looking up; steps and balustrade to the left. Painted 1777. 93 × 57
ENG. BY J. RAPHAEL SMITH. 1779

Musters, Mrs. [John Musters, Esq.]
Whole length; as "Hebe" pouring wine into a chalice from which an eagle is drinking; clouds, &c. Painted 1782. 94 × 57½
ENG. BY CHARLES H. HODGES. 1785
A replica belongs to the Earl of Carnarvon

Musters, Mrs., and Child. [National Gallery]
Half length; the head and arm of the child appearing over her right shoulder
ENG. BY S. W. REYNOLDS, 1825, WITHOUT THE CHILD, UNDER THE TITLE OF "MRS. FOX," Q.V.
A replica, formerly at Colwick Hall, Nottingham, was sold at Christie's, 1888

Muys, Madame la Maréchale de (Blanchart). [Earl Spencer, K.G.]
Seated; the hair dressed high

Nesbitt, Mrs., or Nisbett, as Circe. [The Dowager Lady Stanley of Alderley. R. A. 1876; G. G. 1883]
Three-quarter length; seated; white dress; wand in right hand; panther and white cat beside her, and goblin on the left; landscape background. Painted 1781. 49 × 39

Nesbitt, Mrs. or Nisbett. [Wallace Gallery]
Half length; oval, in a white dress, with a dove. 29½ × 24½

Neville, Master Henry, afterwards 2nd Earl of Abergavenny. [Marquess of Abergavenny, K.G.]
In a blue coat and red waistcoat. Painted 1761. 29½ × 24½

Newton, Thomas, D.D. See Bristol, Bishop of

Northampton, Anne, Countess of. [Lord Chesham]
Half length; her left arm on a table; in a white dress and dark cloak. Painted 1761-2. 30 × 25
ENG. BY R. B. PARKES. 1865

Northington, K.P., Robert Henley, 2nd Earl of. [National Gallery of Ireland]
Seated; in peer's robes, with the collar of St. Patrick. Painted 1782-4. 49½ × 39½

Northington, K.P., Robert Henley, 2nd Earl of. [Lord Henley. N. P. E. 1867]
Three-quarter length; in peer's robes, holding a paper in his hand. Painted 1782-84. 50 × 40
Reduced copies were made for Lady B. Tollemache and for Lord Northington himself (head)

Northumberland, Hugh, Earl of, K.G., afterwards Duke. [Duke of Northumberland. B. I. 1845]

Half length; three-quarter face; in the robes of the Garter, with the collar; powdered hair. Painted 1759-60
ENG. BY EDWARD FISHER. 1762

Northumberland, Hugh, Earl of, K.G., afterwards Duke. [Corporation of Dublin, Mansion House]

Whole length; standing; in robes and collar of the Garter. Painted 1762
ENG. BY G. H. EVERY

Northumberland, Elizabeth, Countess of, afterwards Duchess. [Duke of Northumberland]

Whole length; in her robes; holding her coronet. Painted 1759
ENG. BY RICHARD HOUSTON (1759), AND EDWARD FISHER (HEAD ONLY)
A replica of the head (oval, 30 x 25) also belongs to the Duke of Northumberland

Norton, Miss Grace. See Portsmouth, Countess of

O'Brien, Nelly. [ex Wynn Ellis collection. N. P. E. 1867]

To waist; seated; white dress, cut low; her arms resting on crimson velvet cushions; pearl necklace and pearls in her hair. 30 x 25
ENG. BY G. H. EVERY. 1868

O'Brien, Nelly. [Wallace Gallery]

Three-quarter length; sitting, with a white Maltese terrier in her lap; her hands crossed; face in shadow from a flat Woffington hat; her dress, moulin over a quilted petticoat; black lace mantilla; pearl necklace. Painted 1760. 50 x 39½
ENG. BY CHARLES PHILLIPS (1770), SAMUEL OKEY, AND S. W. REYNOLDS

O'Brien, Nelly. [Mrs. Cooper; ex E. Mills, Esq.]

Three-quarter length; front face; in a white dress; a necklace of one row of pearls; pearls in her hair, and pearl earrings; left arm resting on a pedestal; bracelets on her arms; a ring on her left hand; on the side of the pedestal is a figure with a bunch of grapes. Painted c. 1760
ENG. BY JAMES WATSON, J. WILSON, AND C. SPOONER

O'Brien, Nelly. [ex Beckett-Denison collection] 30 x 25

O'Brien, Lady Mary, afterwards 3rd Countess of Orkney, daughter of 5th Earl of Inchiquin, by his first wife. [ex Lord Clifden; Agnew 1900. N. P. E. 1867]

Three-quarter length; face in profile; her right arm resting on a vase; a column and curtain to the right. Painted 1773
ENG. BY JOHN DIXON. 1774
This picture has been described as a portrait of Nelly O'Brien

Oliver, Miss

Three-quarter length; holding a drawing in her left hand; the arm resting on a pedestal of a column; right hand on lap, holding a porse-crayon; a plait of hair falls over her right shoulder. Painted 1765
ENG. BY GIUSEPPE MARCHI. 1767

Omiiah. [Earl of Carlisle]

Whole length; in an Eastern dress, with turban, naked feet; an Eastern landscape. Painted 1776. 93 x 57
ENG. BY JOHN JACOBI. 1777
A replica belongs to the Earl of Camperdown

Orchard, Col. and Mrs. [Sir G. Stucley, Bart.]

A pair. Painted 1772

Orford, George, 3rd Earl of. [Earl Waldegrave]

Half length; in a white coat and blue facings; right hand in breast. 30 x 25

Orford, George, 3rd Earl of. [Earl Waldegrave]

Half length; in peer's robes. 30 x 25

Orkney, Mary, 2nd Countess of. [Earl of Leconfield]

Half length; in a pink domino trimmed with swansdown. 30 x 25

Orleans, Louis Philippe Joseph, Duc d'. [Burnt at Carlton House]

Whole length; in Hussar uniform; his right hand holding his busby; a black attendant holds his horse; to the right in the distance a castle. Painted 1786
ENG. BY J. RAPHAEL SMITH

A small copy of this picture (by Briggs?) is at Chantilly, where it is catalogued as by Reynolds

Orme, Capt. Robert, aide-de-camp to Gen. Braddock. [National Gallery]

Painted before 1761. 93 x 57½
ENG. BY R. B. PARKES

Ormonde. See Butler, Lady Anne

Ossory. See Upper Ossory

Ossulston, Charles, Lord [Provost's Lodge, Eton College]

Half length; in a blue Van Dyck dress and white collar. Painted 1761-64. 36 x 30

Otway, Mrs., and Child (Jane, afterwards Mrs. McMurdo). [ex Sackville Bale, Esq. B. I. 1857]

Three-quarter length; seated; the child standing on a sofa behind her; landscape background. 57 x 44
ENG. BY JAMES SCOTT. 1864

Ourry, Capt. Paul, R.N., M.P. for Plympton. [Earl of Morley]

Three-quarter length; in naval uniform, with white waistcoat; his black page "Jersey" holding his sword. An early picture. 50 x 40

Owen, Miss Margaret. [Lord Stanley of Alderley]

Half length; leaning on a cushion; open dress with wide sleeves and pearl ornaments. Coat of arms with three lions. Painted 1758-60. 30 x 25
ENG. BY G. H. EVERY. 1865

A portrait of another Miss Margaret Owen, of the same family, was sold at Mrs. Piozzi's sale to a Mr. Stuart

Paine, James, and his Son. [Oxford University Gallery. N. P. E. 1867]

Three-quarter length; the father sitting; the son leaning over him, looking at an architectural drawing. Painted 1764. 50 x 40
ENG. BY JAMES WATSON. 1764

Paine, Mrs. James, with her two daughters. [H. F. Beaumont, Esq. in 1878]

Three-quarter lengths; the mother seated behind a harpsichord, on which the elder girl is playing; the younger turns over the leaves of the music; a dog asleep on a stool in the foreground. 50 x 40

Paine, the Misses, daughters of James Paine

As children, walking in a garden; a pet squirrel eating a nut on the ground in front of them.
ENG. BY R. B. PARKES. 1866

Palk, Robert, afterwards Sir Robert. [Hon. Edward Palk]

Painted 1760-61

Palk, Mrs., nee Vansittart. [Hon. Edward Palk]

Painted 1761

Another portrait of her, as Miss Vansittart, belongs to Augustus O. Smith, Esq., 73 Eaton Square, London

Palmér, John. [R. G. Gwatkin, Esq. Devizes]

Half length; in a white satin waistcoat and full wig. 30 x 24

Palmer, Mrs. John, sister of Sir Joshua Reynolds. [R. G. Gwatkin, Esq., Devizes]

Half length; in a white satin bodice and blue scarf. 30 x 24

Palmer, Mrs. John. [George Stawell, Esq., Torrington]

Half length; in a black dress and white cap, right arm on table; red background. Painted 1780. 30 x 24

Palmer, Miss Mary, afterwards Countess of Thomond. [Lord Leconfield]

Half length; in a turban; front face; black ribbon round her neck. Painted 1776
ENG. BY WILLIAM DOUGHTY. 1777

One of the versions of *Hope Nursing Love* (at Rokeby Park) was said to have been painted from Miss Mary Palmer, but for this statement there seems to have been no foundation. See Morris, Miss

Palmer, Miss Mary, afterwards Countess of Inchiquin and Marchioness of Thomond. [Sir Robert Edgcumbe, Sandy]

Half length; in a black dress with white fichu, and large black gauze hat with white feathers. Painted 1785. 30 x 25

ENG. BY J. COLLYER. 1785

A replica belongs to R. G. Gwatkin, Esq., Devizes.

Palmer, Miss Mary, afterwards Countess of Inchiquin and Marchioness of Thomond. [Lord Wimborne]

Half length; in a white and gold dress and blue scarf, at a table. 30 x 25

Palmer, Miss Theophila, afterwards Mrs. Gwatkin. [Earl of Rosebery, K.G. R. A. 1896]

As a child of about twelve, walking in a landscape. White and gold dress; red muff. Painted about 1767. 30 x 25.

ENG. BY J. R. SMITH. 1777

Palmer, Miss Theophila, afterwards Mrs. Gwatkin. [Sir Edgar Vincent, K.C.M.G., M.P.]

As a child; three-quarter length; full face; yellow dress and crimson muff; she wears a turban. 30 x 24

Palmer, Miss Theophila, afterwards Mrs. Gwatkin. [ex Gwatkin and Heugh collections. R. A. 1872]

As a girl of sixteen; half length; in an armchair, reading "Clarissa Harlowe." The picture has been called "Clarissa." Painted 1771. 29 x 25

ENG. BY G. SCORODUMOW, 1775, AND S. W. REYNOLDS, 1834

Palmer, Miss Theophila. [George Wodehouse Currie, Esq. G. G. 1883]

Half length; seated; face turned to left; blue dress; black mantilla; gloved hand. Painted 1784. 29 x 24

Palmer, Miss Theophila. [R. G. Gwatkin, Esq., Devizes. Guildhall, 1899]

Half length; sitting; a handkerchief folded over her neck, with bow in front; cloak over shoulder; glove in left hand; arm resting on a pedestal. Painted 1776. 30 x 25

ENG. BY J. RAPHAEL SMITH. 1777

Palmer, Miss Theophila. [W. J. S. Morritt, Esq.]

Oval; in hat and feathers. Painted 1784

ENG. BY JOSEPH COLLYER. 1785

Palmer, Miss Theophila. [James Ross, Esq., ex John Lucas, Esq. R. A. 1875]

Head, with a veil. 19 x 15

ENG. BY S. W. REYNOLDS. 1821

Theophila Palmer is said to have also sat for "Comedy" in the "Garrick between Tragedy and Comedy," q.v.

Parker, The Hon. Mrs., wife of John, afterwards Lord Boringdon. [Earl of Morley. G. G. 1883]

Whole length; standing; face in profile; her right arm resting on pedestal, on which is a vase; her left hand across her right forearm; in a woody landscape. Painted 1772. 92 x 56

ENG. BY THOMAS WATSON. 1773

Parker, John and Theresa, children of Mr. Parker, afterwards Lord Boringdon. [Earl of Morley. G. G. 1883]

Whole length; in a landscape; the boy in a red coat; with his arms around his sister's waist. Painted 1779. 56 x 44

ENG. BY S. W. REYNOLDS. 1834

Parker, Miss Theresa, afterwards Hon. Mrs. George Villiers. [Earl of Morley. Gr. G. 1895]

Half length; as a little girl, standing, in a mob cap. Painted 1787. 30 x 25

Parker. See also Boringdon

Paterson, John. [Barbers' Company, ex R. Mylne, Esq. R. A. 1876]

Half length; sitting; in powdered wig; white neckcloth and frill; coat with ornamental buttons and loops; holding in his hand a plan to raise £300,000 to complete Blackfriars, redeeming the toll, and embanking the Thames. Painted 1776

ENG. BY THOMAS WATSON. 1777

Pelham, Thomas, afterwards 1st Earl of Chichester. [Earl of Chichester]

Bust; oval, in a dark red dress. Painted 1766. 30 x 25

Pelham, Mrs. Thomas, afterwards Countess of Chichester. [Earl of Chichester]

Half length; in a red dress and black cloak; a small cap tied under the chin; arms on a cushion over a closed book. Painted 1757. 30 x 25

Pelham, Mrs. Thomas, afterwards Countess of Chichester. [Earl of Chichester. R. A. 1879]

Three-quarter length; in a blue dress and brown over-dress lined with ermine; gray hair, veil, and pearl ornaments. Tree in background. Painted 1759. 49 x 39

Pelham, Thomas Master, afterwards and Earl of Chichester. [Leopold Hirsch, Esq., ex Earl of Chichester]

As a child, running, with a dog; white frock with blue sash and bow, a hat with pink feathers in his hand. Painted 1759. 50 x 40

Pelham, Master Thomas, afterwards and Earl of Chichester. [Earl of Chichester]

Bust; as a child, in a purplish pink frock, cut low. Painted 1759. 20 x 16

Pelham, Miss. See Soudes, Lady, and Watson, Mrs.

Pelham, Miss Mary. [F. Fleischmann, Esq., ex Earl of Chichester. R. A. 1879]

Half length; standing; her head bent, looking to the right; wearing a black mantle and cap, her hands in a blue muff. Painted 1757. 29 x 23

Pelham, Charles, afterwards Lord Yarborough. [Earl of Yarborough]

Half length; seated, in a dark dress with lace cuffs, white neckcloth and frill, a volume of Homer in his hand. Painted 1766. 29 x 27 1/2

Pelham, Mrs. Charles, feeding Chickens. [Earl of Yarborough. M. 1857; R. A. 1875; G. G. 1883]

Whole length; flowered dress; feeding poultry from sieve; farm buildings in the distance. Painted 1770-74. 93 x 56 1/2

ENG. BY W. DICKINSON, 1775, AND S. W. REYNOLDS

Pelham-Clinton, Lady Catherine. [Earl of Radnor]

Whole length; when a young girl; in a cap and black sash; right arm extended, feeding poultry, in a landscape; left hand holding up her apron. Painted 1781

ENG. BY J. RAPHAEL SMITH. 1782

Pembroke, Henry, 10th Earl of. [Earl of Pembroke, Wilton]

In military costume; black cravat over white one; sash over left shoulder; right arm bent; hand on the hilt of his sword; battle in the distance. Painted 1762. 50 x 40

ENG. BY JOHN DIXON. 1769

Pembroke, Henry, 10th Earl of. [Earl of Pembroke]

Sketch. Three-quarter length. 50 x 40

Pembroke, Henry, 10th Earl of. [Earl of Normanton. R. A. 1887]

Bust; in red uniform, with gold lace. Painted 1768. 24 x 18 1/2

Pembroke, Elizabeth, Countess of, wife of 10th Earl. [Earl of Courtown]

Half length; in a white dress, under crimson robes trimmed with ermine. Pearl ornaments. She leans on a gilded table. Column in background. Painted 1761. 36 x 28

ENG. BY A. N. SANDERS. 1876

A similar example, with slight variations, belongs to the Duke of Marlborough, and another to the Earl of Normanton

Pembroke, Elizabeth, Countess of. [Earl of Pembroke. G. G. 1883]

Whole length; seated in a room with a pug dog at her feet; to the right a crimson curtain; to the left a large antique vase; behind, a table with work basket; red and blue drapery over a white dress. Painted 1772. 79 1/2 x 94 1/2

Pembroke, Henry, 10th Earl of, with Elizabeth, Countess of Pembroke, and their son, George, Lord Herbert

The Countess sitting; a turban on her head; her left hand holding the left hand of her son, who has a book in his right; the Earl in same costume as the first, standing by his side. Painted 1772

ENG. BY JAMES WATSON. 1773

Pembroke, The Earl of, and his Son. [Earl of Pembroke. G. G. 1883]

Whole length; seated at a table; his left hand resting on some papers, and holding a pen in his right hand; to the right his son, a boy of about four years, with his left hand resting on the head of a dog; in the foreground to the right a saddle and whip. Painted 1765. 70½ × 94½

Pembroke, Countess of, with her Son. [Earl of Pembroke]

Three-quarter length; sitting; her son George Augustus, afterwards 11th Earl, stands by her side with a book in his hand; in the background, a pillar draped with a curtain. Painted 1770

ENG. BY JOHN DIXON (1771), AND ELIZABETH KEYNOLDS

The Earl of Pembroke has a second example of this picture, in which the Countess has a veil twisted round her head

Penn Family, The. [W. Stuart, Esq., Tempford, Beds]

Whole length; four children in a landscape; one (Louisa Harriet) gathering grapes; a child (John) handing a bunch to the baby (Granville), sitting on a pedestal supported by his elder sister (Juliana); a turban lies on their right; to the left, a draped vase on a pedestal. Painted c. 1764

ENG. BY CHARLES TURNER. 1819

Percy, Thomas, D.D., Dean of Carlisle. [ex W. Seward, Esq.]

Half length; in a velvet cap; gown and bands; face turned to his left; holding a parchment volume marked "MSS." in his left hand. Painted 1773

ENG. BY WILLIAM DICKINSON. 1775

Phipps, Lady, and her son. [Mrs. Samuel S. Joseph. R. A. 1894]

Half length; seated, her arms round the child; blueish dress. Painted 1758-9. 35 × 27.

Phipps, Master Henry, afterwards 1st Earl of Mulgrave. [M. Ch. Sedclmeyer, Paris]

Whole length; of a little boy with long fair hair, in his shirt, seated on a bench, and holding the head of a large dog in both hands. 35½ × 27½

Pitcairn, William, M.D., F.R.S. [College of Physicians, London]

In his gown as President of the College of Physicians; two buttons visible on his coat; curled powdered wig; four stars on the gown on the left shoulder. Painted 1777. 30 × 25

ENG. BY JOHN JONES. 1777

Plumer, William, M.P. [late A. Elmore, R.A. R. A. 1880]

Half length; in a blue coat with red collar. Painted 1755. 29 × 24

Pollington, Lady, afterwards Countess of Mexborough, see Mexborough, Countess of, and her Son

Pomfret, Anna Maria, Countess of, nee Draycote. [Sir Thos. Fermor Hesketh, Bart.]

Whole length.

ENG. BY R. B. PARKES. 1863

Porchester, Lord. See Herbert, Master Henry George, afterwards Earl of Carnarvon

Portland, William Henry, 3rd Duke of, K.G. [Duke of Portland]

Half length; in a plum-coloured suit, hair tied with a black ribbon, right hand in breast of waistcoat. Painted 1766. 30 × 25

Portland, William Henry, 3rd Duke of, K.G. [Duke of Portland]

Three-quarter length; sitting in a chair; his right hand to his cheek; left holding a paper inscribed "India Bill"; on the table some bronzes and books; in the distance, columns of an arcade. Painted 1785. 56 × 45

ENG. BY JOHN MURPHY. 1785

Portland, Dorothy (Cavendish) Duchess of. [Duke of Portland]

Half length; the left arm resting on a stone ledge; in a gray gown with gold border, orange girdle, and pink ribbons in hair; seated against a rock. 30 × 25

Portland, Dorothy (Cavendish), Duchess of. [Mrs. F. Vernon Wentworth. N. P. E. 1867]

To waist; seated; leaning on left arm, in a white dress. 30 × 25

Portland, William Henry, 4th Duke. See Titchfield

Portsmouth, John, 1st Earl of. [Earl of Portsmouth]

Three-quarter length; seated, in a full wig and blue velvet coat. Painted 1762

Portsmouth, Grace (Norton), Countess of. [Lord Grantley. N. P. E. 1868]

To waist; seated; head resting on left hand; blue dress, cut low. 30 × 25

Pott, Miss Emily (or Bertie, or Coventry). [Miss A. Rothschild, Waddesdon; ex Lord Tollemache]

Whole length; as Thais, in white drapery; a flaming torch in her right hand; left arm extended upwards; the royal palace (Persepolis) burning in the distance. Painted 1781

ENG. BY FRANCIS BARTOLOZZI. 1792

Pott, Percival, F.R.S. [St. Bartholomew's Hospital. N. P. E. 1867]

Three-quarter length; sitting; wears a powdered wig; looking to his right; hands on the arm of his chair; knees crossed; on his right is a table with papers and books. Painted 1784. 55 × 43

ENG. BY CHARLES TOWNLEY (1784), AND BRATH. 1790

Powell, Miss Harriett

Three-quarter length; in the character of Leonora in "The Padlock"; dress lined with ermine; pearls in hair; a goldfinch perched on her left hand. Painted 1769

ENG. BY RICHARD HOUSTON (1770), ELIZABETH JUDKINS. 1770

Powis, Lady Henrietta Antonia Herbert, afterwards Countess of. [Earl of Powis. G. G. 1883]

Three-quarters; in a white dress; looking over left shoulder; spotted scarf; she is pulling on a long glove over the left hand and arm, and wears a large green hat; landscape, with trees and water in the background. The engraving is without the hat, which was added later. Painted 1777. 56 × 45

ENG. BY VALENTINE GREEN. 1779

Powis, Mrs. Thomas, and her daughter Catherine, afterwards Lady Feilding. [Ch. Wertheimer, ex Earl of Denbigh. R. A. 1894]

Whole length; standing, in a garden; white dress with a pink over-dress trimmed with fur, her arm round her child, who wears a red and white dress and a turban, and stands on a stone by her side. Painted 1777. 93 × 56

Powlett, Lady Katherine Margaret, afterwards Lady Darlington. [Lord Barnard; ex Duke of Cleveland. G. G. 1883]

Whole length; as a young girl, sitting; her left breast, and the arm on which she rests, bare; her right hand caressing a greyhound lying at her feet; on her left a rose-bush, with trees in distance; on her right, masonry, draped with a curtain. Painted 1777. 55½ × 44

ENG. BY J. RAPHAEL SMITH. 1778

Pownall, Capt. Philemon. [Pownall family]

Whole length; standing, in naval uniform; his left arm on an anchor, sea with ships in the background. Painted 1762

ENG. BY EDWIN HUNT

Pownall, Mrs. Philemon. [Lord Aldenham, ex Duchess of Montrose. Gr. G. 1894]

Whole length; as Hebe. Painted 1762. 92 × 58

Powys, Mrs. and child

Powys, Miss Elizabeth, afterwards Viscountess Sydney. [Hon. Robt. Marsham-Townshend. N. P. E. 1867]

Half length; oval, powdered hair; blue dress and muff, lace sleeves, and black cap, tied under the chin. Painted 1759. 30 × 25

Powys, Miss Mary, afterwards Countess of Courtown. [Earl of Courtown]

Half length; oval; cloak and lace sleeves over a quilted bodice, a fur boa round the neck and a bunch of roses at breast. Painted 1762. 30 × 25

Poyntz, Miss Louisa. [Earl Spencer]
Half length; in a blue dress, her left hand raised to her head, a bunch of flowers at her breast. Painted 1759. 27 x 23

Pratt, John J., afterwards 1st Marquess Camden. [Marquess Camden]
Dark red coat

Pratt. See also Bayham and Camden

Price, Lady Caroline, daughter of the Earl of Tyrconnell, and wife of Sir Uvedale Price, Bart. [J. Wernher, Esq., ex T. Price, Esq.]

Half length; hair frizzed and powdered; dress with lappet and buttons; white kerchief over bosom. Painted 1787.

ENG. BY J. JONES. 1788

Price, Miss, daughter of Charles Price, M.P., afterwards Mrs. Gascoyne. [Marquess of Salisbury, K.G. I. E. 1862]

A little girl; whole length; with hands crossed; in a landscape, with lambs. Painted 1770.

ENG. BY JAS. WATSON (1770), ENG. COPIED BY R. LAURIE. 1771

Pringle, Sir John, Bart., F.R.S. [The Royal Society. N. P. E. 1867]

Bust; to right; black gown; claret-coloured coat. Painted 1774. 30 x 25

Proby, Capt. Thomas. [Earl of Carysfort]
Half length. 36 x 30

Proby, William. [Earl of Carysfort]
Three-quarter length. 49 x 39

Proby, Hon. J. J. (afterwards 1st Earl of Carysfort) and his sister the Hon. Elizabeth Proby. [Earl of Carysfort. R. A. 1881]

Three-quarter figures; as children; the boy in a Van Dyck dress and large black hat, holding a book, the girl carrying flowers in the skirt of her frock. Painted 1765. 47 x 38

ENG. BY C. A. TOMKINS. 1866

Proby. See also Carysfort.

Pulteney, William, Viscount. [Sometime the property of Josiah Taylor, of Pall Mall]

Half length; seated, in military uniform, with white waistcoat. Landscape background. Painted 1762. 35½ x 29½

ENG. BY S. W. REYNOLDS. 1824

Quarrington, Mrs. [Earl of Norman- ton. R. A. 1885]

As St. Agnes; with lamb and balm branch. Painted 1771

ENG. BY T. CHAMBERS. 1787

Queensberry, Duke of. See March, Earl of

Queensberry, Caroline, Marchioness of. See Montagu

Radcliffe, Walter, of Warleigh. [Earl of Morley]

Half length; in a coat with velvet collar, and gold braided button holes. Painted 1757. 30 x 25

ENG. BY S. W. REYNOLDS

Radnor, Earl of. See Bouverie

Radnor, Anne, Countess of. [Earl of Radnor. R. A. 1876]

Three-quarter length; in a white muslin dress with blue sash, and large black hat with feathers. Landscape background

Rainsford, Mrs. [ex — Stuart Wortley?]

Half length; in a hat with white feathers. 29 x 24

Rawdon, Francis, Lord, afterwards Marquess of Hastings. [H.M. the Queen]

Whole length; in uniform; his cocked hat and sword in his right hand; left arm raised, the forefinger touching the chin; the drapery of a tent attached to a tree; in the distance a battle. Painted 1789. 94 x 58

ENG. BY JOHN JONES. 1792

Rawdon, Francis, Lord Rawdon, afterwards Marquess of Hastings

Half length; oval, in military uniform; powdered hair with pigtail.

ENG. BY J. BALDREY. 1784

Another portrait, described by Hamilton as "in the dress of the period," was engraved by J. Jones in 1794

Rena, Contessa della. [Earl of Rosebery, K.G.]

Three-quarter length; seated, with her elbow on a table, turning over the leaves of a music book; a white cap on her head, lace sleeves, white fichu and cloak. Painted 1759

ENG. BY G. S. SHURY. 1867

Rena, Contessa della. [Lord Burton]

Half length; oval, in a pink dress and muslin scarf, cap, and cloak. 30 x 25

Reynolds, Sir Joshua, P.R.A. [Mrs. Gwatkin. M. 1857; Lds. 1868; G. G. 1883]

Bust; in an oval; full face turned over left shoulder; dark coat. Painted about 1746. 29½ x 24

Reynolds, Sir Joshua, P.R.A. [National Portrait Gallery]

Half length; with left hand shading his eye; in his right hand a palette and brushes and maul-stick. Painted about 1748. 30 x 25

ENG. BY S. W. REYNOLDS. 1796

Reynolds, Sir Joshua, P.R.A. [National Gallery. ex Peel collection]

In a brown suit; looking over his right shoulder. Painted c. 1750. 29 x 24

Reynolds, Sir Joshua, P.R.A. [Earl of Arran, K.P.]

Bust; full face, in greenish coat, white neckcloth and frill. When young. 22½ x 16½

Reynolds, Sir Joshua, P.R.A. [Earl of Harrington]

When young.

Reynolds, Sir Joshua, P.R.A. [ex Rev. John Palmer and W. Cotton, Esq.]

When still young. In a loose overcoat with cape.

LITHOGRAPHED 1856, FOR COTTON'S "SIR JOSHUA REYNOLDS AND HIS WORKS."

Reynolds, Sir Joshua, P.R.A. [Earl of Crewe. G. G. 1883]

Half length; in large hat; turned to the left; face in shadow. Painted 1769. 30 x 24

Reynolds, Sir Joshua, his own Por- trait. [National Portrait Gallery]

Small half length, in a large black hat. Painted 1769. 8 x 7

Reynolds, Sir Joshua, P.R.A. [Earl of Normanton. R. A. 1883]

Half length; in a dark brown cloak, his right hand in a portfolio. Painted 1769. 30 x 25

ENG. BY JAMES WATSON. 1770

Reynolds, Sir Joshua, P.R.A. [Dile- tanti Society. G. G. 1883]

Half length; three-quarter face; a loose cloak thrown over his shoulders; a portfolio in his right hand. Painted 1770. 29 x 24

ENG. BY JAMES WATSON. 1770

A sketch much on the same lines belongs to the Duke of Bedford

Reynolds, Sir Joshua, P.R.A.

A portrait (50 x 40) of Reynolds seated in an armchair in a large cloak bordered with fur, engraved by G. H. Every in 1866, belonged to Wm. Stuart, Esq., of Alden- ham Abbey, and was burnt in 1898

Reynolds, Sir Joshua, P.R.A. [Earl Cowper]

Half length; in a red cloak with fur collar, right hand against the breast, gray background. Painted 1770. 30 x 25

Reynolds, Sir Joshua, P.R.A. [T. H. Ismay, Esq., ex Sir T. Lawrence and Haden collections]

Half length; seated, painting at his easel, dark red coat, white cravat. Painted 1772. 30 x 25

Reynolds, Sir Joshua, P.R.A. [Lord Leconfield; ex Corporation of Plympton]

Half length; in D.C.L. robes. Painted 1773, and presented to the Corporation of Plympton. 28 x 23

Reynolds, Sir Joshua, P.R.A. [Earl Spencer, ex J. Northcote, R.A.]

Half length; in D.C.L. robes; back- ground of sky and trees. Painted 1773. 30 x 25

ENG. BY S. W. REYNOLDS IN 1824

- Reynolds, Sir Joshua, P.R.A.** [Duke of Fife, K.T.]
Sketch; bust, in D.C.L. robes. Background of sky. Painted 1773. 24 × 19½
- Reynolds, Sir Joshua, P.R.A.** [Earl of Camperdown]
In D.C.L. robes. Background of sky and trees. Painted 1773.
- Reynolds, Sir Joshua, P.R.A.** [Baron Koenigswarter, Vienna]
A similar picture. 29½ × 24½
- Reynolds, Sir Joshua, P.R.A.** [Earl of St. Germans]
Half length; in a loose red robe over a dark coat, and a broad-brimmed black hat. Painted c. 1773. 29 × 23
- Reynolds, Sir Joshua, P.R.A.**
Half length; in a velvet coat and velvet hat with white neckcloth and frill. An unfinished picture, engraved by S. W. Reynolds in 1822. A picture answering to the description belongs to the Hon. W. F. B. Massey-Mainwaring, M.P. (Graves)
- Reynolds, Sir Joshua, P.R.A.** [National Gallery, ex Vernon collection]
Half length; in a red cloak, black velvet hat and white frill. Painted 1773. 29 × 24
ENG. BY T. W. HUNT
A similar picture belongs to M. Groult, of Paris
- Reynolds, Sir Joshua, P.R.A.** [Earl of Westmoreland]
Half length; in D.C.L. robes, holding a paper in his right hand; his left holding the edge of his waistcoat; black velvet hat, white frill. Painted 1774. 30 × 25
ENG. BY J. K. SHERWIN, 1784, AND R. B. PARKES, 1863
- Reynolds, Sir Joshua, P.R.A.** [Mrs. Kay and Miss Drummond ex; Thrale collection]
Half length; in a plum-coloured coat, holding his left hand behind his ear to listen. Painted c. 1775. 28½ × 23½
A replica, formerly in the possession of Samuel Cousins, R.A., went to America
- Reynolds, Sir Joshua, as President of the Royal Academy.** [Royal Academy. N. P. E. 1867; R.A. 1871; G. G. 1883]
Three-quarter length; in cap and gown; left hand resting on table, on which is a bust of Michael Angelo; right arm bent; hand to hip. Painted 1780. 50 × 40
ENG. BY VALENTINE GREEN, 1780, AND OTHERS
A replica was burnt at Belvoir Castle, 1816
- Reynolds, Sir Joshua, P.R.A.** [C. Morrison, Esq. N. P. E. 1867]
Bust; to left; red coat; dark broad cap; white tie. 24 × 29½
- Reynolds, Sir Joshua, P.R.A.** [H.M. the Queen, Buckingham Palace]
Half length; with spectacles; the left arm extended; hands not seen. Painted 1788
ENG. BY CAROLINE WATSON (1789), G. CLINT 1779. Lines from Seneca on the prints
Her Majesty also owns a similar picture at Windsor
- Reynolds, Sir Joshua, P.R.A.** [Duke of Leeds. G. G. 1883]
Half length; with spectacles. Painted 1788. 29½ × 24½
- Reynolds, Sir Joshua, P.R.A.** [Earl Brownlow. N. P. E. 1868; G. G. 1883]
Bust; to the left; full face; wearing spectacles; dark plum-coloured coat. Panel. 30 × 25
- Reynolds, Sir Joshua, P.R.A.** [Dulwich Gallery]
Half length; in spectacles, gray velvet coat and ruffled shirt. Painted 1788. 29½ × 24½
Very similar pictures of about the same date belong to Lord Leconfield, the Duke of Wellington, Fritz Reiss, Esq., and C. Lambert, Esq., of New York
- Reynolds, Sir Joshua, P.R.A.** [Louis Huth, Esq. G. G. 1883]
Half length; in spectacles; green coat. Painted 1789. 29½ × 24½
- Reynolds, Sir Joshua, P.R.A.** [Capt. H. Heywood Lonsdale]
Half length; in a brown coat. Painted 1789. 30 × 25
Capt. Heywood Lonsdale also owns a crayon portrait, formerly belonging to Cribb, Sir Joshua's frame-maker
- Reynolds, Sir Joshua, P.R.A.** [Uffizi, Florence]
In cap and gown; right hand holding a paper; white cravat; frilled shirt. Painted 1775. 30 × 25
ENG. BY C. TOWNLEY. 1777
A replica belongs to Lord Sackville, at Knole, and another, with slight variations, to Sir Ch. Tennant, Bart. R.A., 1891
- Reynolds, Sir Joshua, P.R.A.** [R. G. Gwatkin, Esq., Devizes. G. G. 1883]
Half length; nearly full face; dark brown coat, with high collar. Painted 1789. 29½ × 24½
ENG. BY CAROLINE KIRKLEY. 1795
- Reynolds, Capt. Francis, afterwards 3rd Lord Ducie.** [Earl of Ducie]
Three-quarter length; in naval uniform and white waistcoat.
- Reynolds, Nancy.** [Rev. Sir Wm. Fitzherbert, Bart.]
Three-quarter length; standing, in a low dress, holding a basket containing two doves. Painted c. 1774. 30 × 25
Erroneously called a portrait of Kitty Fisher
- Reynolds, Rev. John.** [Eton College]
Three-quarter length; sitting in a high arch-backed chair with checked stuffing at the back; in canonicals; his handkerchief under his hands, which are crossed together; curtain; books and shelves. Painted 1756. 50 × 40
ENG. BY J. McARDRELL
- Reynolds, Rev. Samuel.** [Cottonian Library, Plymouth. N. P. E. 1867]
Bust; profile to left; black dress. 30 × 25
ENG. BY S. W. REYNOLDS. 1822
- Reynolds, Elizabeth, afterwards Mrs. Johnson.** [Miss Yonge, Rockbourne, Hants. N. P. E. 1867]
Bust; yellow-brown dress, cut low, with pearls and other jewels. 30 × 25
- Reynolds, Miss Frances.** [Cottonian Library, Plymouth. N. P. E. 1867]
Bust; full face; looking up; dark dress; long hair. 30 × 25
Another portrait of her, present owner unknown, was engraved by S. W. Reynolds in 1824
- Rice, Mrs. George, afterwards Lady Dynevor.** [Edward Rhys Wingfield, Esq.]
Three-quarter length; seated; in a white dress and fur-trimmed cloak, a red rose in the bosom of her dress. Painted 1762. 53½ × 39½
- Richmond, Charles, 3rd Duke of.** [Duke of Richmond, K.G.]
Three-quarter length; as a youth; in blue coat and red waistcoat. Two spaniels on a table beside him. 54 × 42
- Richmond, Charles, 3rd Duke of.** [Duke of Richmond, K.G.]
Three-quarter length; in a scarlet coat, the hair tied with a ribbon. A mastiff on his right, with "Richmond" on the collar. Painted 1758. 50 × 40
ENG. BY JAMES WATSON. 1760
- Richmond, Charles, 3rd Duke of.** [Duke of Richmond]
Three-quarter length; in velvet em broidered dress; star and ribbon; left hand on hip, arm bent; right hand resting on a table; ruffles at wrist. Painted 1760. 30 × 25
- Richmond, Mary, Duchess of.** [Duke of Richmond, K.G.]
Three-quarter length; seated working at a tambour frame; in a plain brown dress, with closely plaited hair. Painted 1758-1764. 30 × 24
- Richmond, Mary, Duchess of.** [Earl of Ilchester]
Three-quarter length. In peccress' robes; seated. Painted 1765-67. 50 × 40
- Riddell, Mrs. [J. Giffard Riddell, Esq.]**
Whole length; standing; white dress and black scarf; a basket of flowers in her right hand. Painted 1766. 93 × 57

Ridge, Miss. [Dr. Edward Hamilton, ex Thomond collection. G. G. 1883]

Half length; seated; full face; white dress, trimmed with yellow; left arm resting on a table; unfinished. Painted 1773. 28 × 23½

Ridge, Miss. [Frederick Haworth, Esq. G. G. 1883]

Bust; full face; with a blue dress cut low on the neck. Painted 1773. 18½ × 15½

Ridge, Miss. [Sir Ch. Tennant, Bart. ex Lord Lansdowne and Alfred Rothschild, Esq. New G. 1891]

Half length; seated; her left arm on a table; white dress trimmed with gold, blue sash and ribbons; landscape background. Painted 1773. 29½ × 24½

Robertson, Wm., D.D.

Three-quarter length; sitting; in his canonicals; a pen in the right hand; left arm resting on arm of chair; to left a table, with books, papers, and inkstand; a draped curtain at the back. Painted 1771. 50 × 40
ENG. BY J. DIXON (1772), and others

Robinson, Richard, D.D. See Armagh, Archbishop of.

Robinson, Mrs. Mary. [Sir Hickmann Beckett Bacon, Bart.]

Half length; powdered hair, black dress and white fichu, large brown hat with white feathers; red curtains. 30 × 24

Robinson, Mrs. Mary. [Hon. F. B. W. Massey-Mainwaring, M.P.]

Half length; seated; white dress and red sash, landscape background. 29 × 24

Robinson, Portrait of Mrs. [ex Beckett-Denison collection]

Half length, in a white dress, holding a book. 29 × 24

Robinson, Mrs. Mary ("Perdita"). [Baroness Mathilde Rothschild, of Frankfurt. ex Marquess of Hertford]

Half length; black hat and feathers; hands crossed; black ribbon round neck; powdered hair; white lace kerchief about shoulders. Painted 1782. 29½ × 25½
ENG. BY W. DICKINSON. 1785

Pictures very similar in composition belong to Mrs. O. E. Coope (G. G. 1888), Col. W. L. Grant (R. A. 1883), G. Harland Peck, Esq., and Lord Churston

Robinson, Mrs. Mary ("Perdita"). [Wallace Gallery]

Bust; in profile to the right; looking down. Painted 1784

ENG. BY WILLIAM BIRCH, TWICE (1787) AND BY S. W. REYNOLDS

Robinson, Mrs. Mary ("Perdita"), as "Fenella," a Sketch. [Earl Granville. N. P. E. 1868]

Bust; profile to right; low dress; powdered hair. 24 × 19
A similar sketch belongs to R. Wyndham Rushbrooke, Esq.

Robinson Children. See Grantham

Rochester, John Thomas, Bishop of, D.D. [City of Birmingham; ex Earl of Ellesmere]

Three-quarter length; in his robes as Dean of the Order of the Bath; holds a scroll in both hands; Westminster Abbey in the background. Painted 1787

ENG. BY THOS. PARK (1788), PLATE COPIED BY J. BAKER. 1796

A replica, the tassel of the curtain higher, belongs to the Marquis de Ganay

Rockingham, Charles, 2nd Marquess of, K.G. [H.M. the Queen]

Whole length; in the robes of the Garter; holding a scroll in his right hand; coronet and plume on the table before him; portfolio and books under the table; column and curtain in the background. Painted 1768. 65 × 59

ENG. BY EDWARD FISHER (1774), WILLIAM DICKINSON, 1785, AND OTHERS

A replica belongs to Earl Fitzwilliam, at Wentworth, and another (three-quarter length) to the Earl of Rosebery, K.G. Others, half length, to the Hon. G. Wentworth Fitzwilliam, Wentworth Beaumont, Esq., the Duke of Northumberland, and the Earl of Hardwicke

Rockingham, Charles, 2nd Marquess of, and Edmund Burke, his Secretary. [ex. Lord Leighton's collection. G. G. 1883]

Two figures seated at a table; the Marquess with his left hand in his bosom; his right hand on a scroll of paper; E. Burke leans on a table holding a pen; a column with a draped curtain; landscape background; unfinished. Painted 1766. 56½ × 67

Rodney, Admiral Sir George. [Lord Leconfield, Petworth]

Three-quarter length, in uniform; under a rock; right hand resting on an anchor; embroidered waistcoat; sea in a calm. Painted 1761. 50 × 40

ENG. BY JAMES WATSON (1778), WILLIAM DICKINSON (1780), T. TOMKINS. 1781
Lord Leconfield also owns a half length, 30 × 40

Rodney, Admiral, afterwards Lord. [H.M. the Queen, St. James' Palace. New G. 1891]

Whole length; standing, in naval uniform; a battle on the left. Painted 1784-89. 93 × 57

Rodney, Admiral, afterwards Lord. [Greenwich Hospital]

Whole length; in naval uniform, his right arm on an anchor.

ENG. BY JAMES WATSON, 1762; W. DICKINSON

Rogers, Charles, F.R.S. [W. Cotton, Esq.]

Half length; oval; looking to his right; coat trimmed with fur; he holds a paper in his right hand. Painted 1777. 30 × 25
ENG. BY W. WYNNE RYLAND (1778), AND COOKE

Rollin, Charles, the Historian.

[Thomas Evans, Esq. G. G. 1883]

Half length; in drab coat; face turned to the right; right hand holding a book. 28 × 22½

Romney, Robert (Marsham), and Baron. [Society of Arts]

Whole length; in his robes; holding a letter in his left hand; his right on a paper on the table, on which are his coronet and writing materials; column and curtain. Painted 1770. 90 × 56
ENG. BY J. FINLAYSON (1773), AND J. K. SHERWIN

Romney, Frances (Marsham), Countess of. [Earl of Carnarvon. G. G. 1883]

Three-quarter length; turned to the left, with the left hand raised; white dress; landscape background. 55 × 44

A similar picture, but full length, is at the Mote, Maidstone

Rosslyn. See Loughborough

Roths, John, 8th Earl of. [Countess of Rothse. G. G. 1883]

Three-quarters; in uniform, with cuirass, sash, and lace coat; his right hand on sword; battle in the distance. Painted c. 1763. 50 × 40
ENG. BY J. McARDRELL

Roths, Mary (Lloyd), Countess of. [C. L. Massingberd, Esq. N. P. E. 1868. R. A. 1885]

Half length; standing; turned to left with left hand extended; crimson dress trimmed with fur; blue sash; landscape background. Painted 1764. 49 × 40

Rumbold, Sir Thos., Bart. [Mrs. Rumbold, Holmwood, Surrey]

Seated at a writing table covered with a red and blue cloth; red coat, white waistcoat and black breeches; holding a pen. Painted 1788

Rumbold, Lady. [T. A. Rumbold, Esq., Brighton]

Seated; playing a harp; in a white dress, and pink cloak. Painted 1777. 50 × 40

Rumbold, Miss. [ex Comtesse de la Rochefoucauld, formerly Mrs. Cavendish]

Three-quarter length; in a white dress and fichu, with a blue sash, and high white hat. Painted 1777. 50 × 40

Rumbold, Thomas Henry. [Mrs. Rumbold, Holmwood, Surrey]

Three-quarter length; standing in a landscape, leaning against a rock, an open book in his hand. Brownish red coat. Painted 1788. 49 × 39

Rush, Miss. [Lord Burton]

Three-quarter length of an old lady in a yellow brocade dress, black hood and white cap. 50 × 40

- Russell, Lady Caroline**, afterwards Duchess of Marlborough. [Duke of Bedford]
Three-quarter length; sitting on a garden seat, a Blenheim spaniel in her lap; landscape, with moonlight and clouds. Painted 1759
ENG. BY J. McARDELL, HIS PLATE COPIED BY R. PURCELL
- Rutland, Charles (Manners)**, 4th Duke of, K.G. [Duke of Rutland]
Whole length; in his robes; with wand of office in his right hand; plume on the right; landscape on the left. Painted 1782
ENG. BY W. DICKINSON (1791), C. H. HODGES. 1791
A replica, with slight variations, belongs to J. B. Robinson, Esq., of Dudley House, Park Lane; ex Earl of Clare and Sir Julian Goldsmid, Bart.
- Rutland, Charles (Manners)**, 4th Duke of. [Marquis of Lothian. N. P. E. 1867]
But; to right; red coat trimmed with fur. 30 x 25
- Rutland, Mary Isabella (Somerset)**, Duchess of. [Destroyed by fire at Belvoir Castle, in 1816]
Whole length; head-dress with feathers; ermine cloak over left shoulder, falling to right side; landscape background. Painted 1779
ENG. BY VALENTINE GREEN. 1780
A portrait of the Duke was also burnt at Belvoir in 1816
- Rutland, Mary Isabella (Somerset)**, Duchess of. [ex Mr. Cox, Pall Mall]
Three-quarter length; as a "Vestal," in white, surrounded by other figures
ENG. BY P. W. TOMKINS. 1796
- Rutland, Mary Isabella (Somerset)**, Duchess of. [Alfred Rothschild, Esq., ex Duke of Beaufort. N. P. E. 1867]
Half length; seated; profile to left; leaning on left arm; book in right hand; in a black dress with white fichu; sea in distance. Painted 1790. 50 x 40
ENG. BY J. K. SHERWIN. 1791
- Rutland, Mary Isabella (Somerset)**, Duchess of. *See also Somerset, Lady Mary Isabella*
- Rutland. See also Granby and Manners**
- Ryder, Mrs. Ryder, née Terrick**. [Earl of Harrowby]
Three-quarter length; seated, in a dark dress with white tucker and gold girdle, her elbow on a pedestal. Landscape background
- Sackville, Lord George**, afterwards Germaine, 1st Viscount. [W. B. Stopford, Esq. N. P. E. 1867]
Three-quarter length; standing; to the left; he wears a cuirass and a scarlet, fur-trimmed coat; horse on his left. Painted 1759. 50 x 40
ENG. BY J. McARDELL. 1777
- Sackville, Lord George**. [F. A. Bevan, Esq.]
Military uniform. 30 x 25
- Sackville, Diana**. *See Crosbie, Viscountess*
- Sackville, Diana, Lady George**. [F. A. Bevan, Esq.]
Pale blue dress; pink cloak trimmed with ermine. Dark background. 30 x 25
ENG. BY S. W. REYNOLDS. 1820
- Sackville, Lady Mary**. *See Thanet, Countess of*
- St. Albans, George**, 3rd Duke of. [Lord Barrington]
- St. Asaph, Lady Sophia**, afterwards Countess of Ashburnham, and her Son. [Earl of Ashburnham]
Whole length; sitting, with her legs much bent; playing with her child, who is lying on a cushion. Painted 1787. 55 x 44
ENG. BY J. GROZER. 1792
- St. Asaph, Jonathan Shipley**, Bishop of
In an oval; front face; episcopal dress. Painted 1776
ENG. BY J. R. SMITH (1777), BY T. TROTTER, AND BY SCORODOMOW
- St. Aubin, Miss**. [John Peverell Rogers, Esq.]
Painted 1760
- St. Aubyn, Elizabeth (Wingfield)**, Lady. [Rev. H. Molesworth St. Aubyn]
Half length; in a chair; figured dress. Painted 1765
ETCHED BY MISS CATHERINE ST. AUBYN 1788
A portrait of her husband, Sir John St. Aubyn, belongs to the same owner
- St. Aubyn, Sir John**, Bart. [Arthur Basset, Esq. R. A. 1876]
Half length. Painted 1785. 29½ x 24½
- St. Aubyn, Miss**. [John Peverell Rogers, Esq.]
Painted 1760
- St. John, Miss**, afterwards Countess of Coventry. *See Coventry*
- St. Leger, Colonel John Hayes**. [Miss A. de Rothschild, Waddesdon, ex Misses St. Leger. R. A. 1884]
Whole length; standing in a landscape; in uniform; his sword in his left hand, his right pointing below. Painted 1778. 93 x 58
- Salisbury, Mary Amelia (Hill)**, Marchioness of. [Marquess of Salisbury, K.G. N. P. E. 1867]
Full length; walking; to right; dog playing with her dress; landscape background. Painted 1781. 94 x 59
ENG. BY VAL. GREEN. 1781
- Saunders, Admiral Sir Charles, K.B.**, Lord of the Admiralty. [Earl of Lichfield. G. G. 1883; R. A. 1893]
Three-quarter length; in naval uniform; his right arm and hand resting on an anchor; his hat under his left arm; left hand on the hilt of his sword. Painted 1765. 50 x 40
ENG. BY JAMES McARDELL
- Saunders, Admiral Sir Charles, K.B.** [Lord Iveagh, K.P., ex Earl of Albemarle]
Half length
- Savile, Sir George, Bart., F.R.S.** [G. W. Fitzwilliam, Esq.]
Half length; to right; his right arm on a book, which he holds in his left hand. 30 x 25
- Scarborough, Barbara**, Countess of. [A. W. Savile, Esq. R. A. 1885]
Three-quarter length; standing, leaning on a pedestal, low yellow dress; blue mantle; jewelled belt; landscape background. 49½ x 39
- Scarsdale, Lady**. *See Curzon*
- Schinderlin, Madame**, a German Singer. [ex Lord Sackville]
Oval; with cap, muff, and black mantle. Painted 1775, as the "Coquette." 30 x 25
ENG. BY J. R. SMITH. 1777
A replica seems to have been painted in 1777
- Scott, Charles William Henry**, Earl of Dalkeith, 4th Duke of Buccleuch. [late Lady Marion Alford. G. G. 1883]
Sketch for the larger picture. See No. 132. Painted 1778. 7½ x 6½
- Scott, Lady Frances**, and her brothers, 3rd Duke of Buccleuch, and Lord Campbell Scott. [Col. Henry Home Drummond]
- Scott, Gen. George**. [Andrew Drummond, Esq., 1840]
- Scott, Mrs.** [Miss Rothschild, Waddesdon]
Three-quarter length; seated, in landscape, white dress, blue sash, broad brimmed hat; right hand holding gloves, a spaniel to left. 50 x 40
- Scott, Lady Mary**. *See Buccleuch*
- Scott, Lady Caroline**. *See Montagu*
- Seaforth, Mrs., and Child**. [ex Wilson collection, Brussels]
Three-quarter length; sitting; in a landscape; the lady with hat and feathers; the child in her lap, touching her chin with its hand. Painted 1787. 55½ x 44½
ENG. BY J. GROZER. 1787
- Seaforth, Kenneth, Lord**. *See Dilettanti*
- Seaforth, Countess of**. *See Powell*

- Searle, Miss, with a Lamb.** [ex Sir Clare Ford. G. G. 1883]
Half length; seated; holding a lamb in her arms; landscape background. Painted 1773. In an oval. 29 x 24
ENG. BY ELIZ. JUDKINS (1775), AND G. DAWE. 1801
- Secker, Thomas, D.D., Archbishop of Canterbury.** [Lambeth Palace. N. P. E. 1867]
Half length; oval; in his canonicals; front face. Painted 1764. 50 x 40
ENG. BY C. TOWNLEY (1797), H. MEYER, W. HALL
- Sefton, Countess of.** See Molyneux
- Selwyn, George Augustus.** [Hon. R. Marsham-Townshend; ex Earl Sydney's collection]
Bust; to right; inscribed on the back "George Augustus Selwyn, Esq.; Jos. Reynolds pinxit." Oval. 30 x 25
- Selwyn, George Augustus, George James ("Gilly") Williams, and Richard Edgumbe.** [ex Lord Taunton's collection. N. P. E. 1868]
Three-quarter figures; in small; background a library. 21 x 33
- Selwyn, George Augustus.** [Earl of Rosebery, K.G.]
Half length; in red coat, trimmed with fur, and a white and gold waistcoat; a pug dog on his knees. 36 x 30
- Selwyn, G. A.** See also under Carlisle
- Sergius.** See Gagarin
- Serrage, Captain.** [In America]
Head size. 20 x 14
- Seymour-Conway, The Hon. G.**
See Conway
- Seymour, Lady Caroline.** [Earl Cowper, K.G.]
Half length; three-quarter face to the right; pink dress, with bows, pink ribbon round neck, white satin cloak trimmed with dark fur; hair low with pink bows; plain background. 29½ x 24½
- Seymour, Lady Elizabeth Seymour-Conway.** [Wallace Gallery]
Bust size; almost in profile; white dress and kerchief, powdered hair, sky background. 24 x 18
- Seymour, Lady Frances.** See Lincoln, Countess of
- Seymour, Lady Hugh.** See Waldegrave, the Ladies
- Seymour, Henry.** [H. D. Seymour, Esq., M.P. 1861]
Painted 1755
- Shaftesbury, Anthony, 4th Earl of, F.R.S.** [Earl of Shaftesbury]
Three-quarter length; in his uniform as Lord Lieutenant (of Dorsetshire). 50 x 40
- Shaftesbury, Anthony, 4th Earl of.** [Earl of Radnor]
Three-quarter length; in robes. 50 x 40
- Shaftesbury, Mary, Countess of.** [Earl of Radnor]
Three-quarter length; in robes. 50 x 40
- Shaftesbury, Mary, Countess of.** [Earl of Shaftesbury]
Three-quarter length; in robes. 50 x 40
- Shafto, Robert, M.P.** [Col. A. W. Adair, 1889]
Standing; turned three-quarters to the right; gray suit; hat in right hand, left hand in waistcoat pocket; landscape background. 50 x 39½
- Shannon, Richard, 2nd Earl of.** [C. Morland Agnew, Esq.]
Three-quarter face; gray coat; green breeches and waistcoat; stick in left hand; landscape background. Painted when Viscount Boyle. 46 x 37½
- Sharpe, W. Joshua** (a well-known Conveyancer). [Lord Malcolm of Poltalloch; ex Mrs. Vulliamy's collection. G. G. 1883]
Half length; seated at a table; a deed on the table inscribed "Draft Conveyance, W. Peach and others to Sir Ed. Hughes." Painted 1785, for Sir Ed. Hughes. 49½ x 39½
ENG. BY C. H. HODGES. 1785
- Sheffield, John Baker (Holroyd), 1st Earl of.** [Earl of Sheffield. N. P. E. 1867]
Bust; to right; in peer's robes. Painted 1788. 30 x 24
ENG. BY J. JONES. 1789
- Sheffield, John Baker (Holroyd), 1st Earl of.** [Earl of Chichester]
In peer's robes; half length; oval. 30 x 25
- Shelburne, William (Petty), 2nd Earl of.** See Lansdowne, Marquess of
- Sheldon, Ralph, M.P. for Wilton.** [Sir George Hayter, 1845]
Painted 1777
- Shepherd, Miss, afterwards Viscountess Irvine.** [Duke of Grafton]
Painted 1755-8
- Sheridan, Rt. Hon. Richard Brinsley.** [Rev. George Morris. N. P. E. 1867]
Half length; standing to right; dark coat; right hand resting on table. Head only by Sir Joshua. 50 x 40
- Sheridan, Rt. Hon. Richard Brinsley.** [Horace N. Pym, Esq. G. G. 1883]
Half length, seated; three-quarter face; turned to left; left hand raised and thrust in breast of coat; right arm resting on chair. Painted 1789. 29½ x 24½
- Sheridan, Rt. Hon. Richard Brinsley.** [Lord Kinnaird]
Three-quarter length; right hand gloved, resting on a table, on which are a bundle of papers and an inkstand; coat fastened by two buttons. Painted 1789. 50 x 40
ENG. BY JOHN HALL (1791), PLATE COPIED BY C. TURNER AND OTHERS
- Sheridan (Eliza Linley), Mrs.** [Lord Iveagh; ex Marquess of Lansdowne. N. P. E. 1867]
As St. Cecilia; full length, seated figure, playing the organ and attended by angelic figures; white and gold draperies. Painted 1775. 56 x 44
ENG. BY W. DICKINSON (1776), THOS. WATSON (1779), AND AGAIN BY DICKINSON
- Sheridan, Mrs., as St. Cecilia.** [Sir Watkin Williams-Wynn, Bart.]
Whole length. 110 x 63
- Shipbrook, Francis, Earl of.** See Vernon
- Shipbrook, Alice, Countess of.** See Vernon
- Shipley, Jonathan.** See St. Asaph
- Siddons, Mrs., as the Tragic Muse.** [Duke of Westminster]
Whole length; in a throne; her left elbow resting on arm of chair; her foot on a stool supported by clouds; figures of "Crime" and "Remorse" behind her chair. Signed and dated 1784. Painted 1784. 93 x 57
ENG. BY FR. HAWARD (1787), S. W. REYNOLDS, AND H. DAW
- Siddons, Mrs., as the Tragic Muse.** [Dulwich Gallery]
Replica of the Duke of Westminster's picture, mainly by Sir Joshua himself.
- Simpson, John, Esq., of Bradley.** [Earl of Ravensworth. G. G. 1883]
Three-quarter length; seated; turned to the left; red embroidered coat; left hand in his bosom; right hand resting on the table. Painted 1767. 50 x 39
- Skipwith, Selina, Lady.** [Sir Grey Humberston d'Estotville Skipwith, Bart.]
Three-quarter length; seated on a garden chair; head turned to the left, almost in profile; white muslin gown, with blue ribbons; muslin fichu; bunch of pink roses at her breast; white hat with ostrich feathers; pair of white gloves in right hand; foliage background; sky to left. 49 x 39
- Skrymshire, Chas. Boothby.** [Lord Leconfield]
Three-quarter length; seated; in yellow waistcoat, and crimson cloak trimmed with brown fur; curtain and column to left, book and papers on chair to the right. 50 x 40

Skrymshire, Mistress of Chas. Boothby. [Lord Leconfield]

Three-quarter length; seated; she holds a letter in her right hand; her left is up to her face; to the left, a glimpse of landscape. 50 x 40
Identified erroneously by Tom Taylor as "Nancy Reynolds"

Sligo, John Denis, 1st Marquess of. See Altamont

Smart, Rev. Thomas. [Deeble Boger, Esq.]

Full face; large powdered wig; black gown, with bands; his left hand leans on cushion; his right holds an open book. 30 x 25

Smelt, Captain Leonard. [Mrs. Augustus Booth, Burnham, Bucks.]

Half length; left hand to face; dark coat, sleeves with two gold stripes at wrists; the same on collar. 29½ x 24½

Smith, Charles. [Mrs. Culling Hanbury]

Three-quarter length; blue velvet, gold embroidered coat; landscape background with sea. 49 x 44

Smith, John, D.D., F.S.A.

Half length; in wig and robes. Painted in 1765
ENG. BY G. S. FACIUS. 1797

Smith, John Lewin. See Dilettanti

Smith, Lady, and her Children. [Late C. P. Huntington, New York; ex Sir Henry Smith, Bart.'s, and W. S. Stirling Crawford's collections. B. I. 1817]

Three-quarter length; sitting; in hat and feathers, and black lace mantilla; right hand gloved; one finger of left hand on the face; before her the two girls are holding their brother on their shoulders; landscape background. Painted 1787. 55 x 43
ENG. BY FR. BARTOLOZZI. 1789

Smith, Robert, M.P., afterwards 1st Lord Carrington. [Earl Carrington. B. I. 1833]

Three-quarter length. Painted 1779. 50 x 40
LITHOGRAPHED BY M. GAUCI

Smith, Mrs. See Cunliffe, and Lade

Smollett, Tobias, M.D. (the Historian and Novelist). [— Smollett, Esq., Bonhill, Dumbartonshire]

Painted 1776
ENG. BY S. F. RAVENET. 1777

Somers, Elizabeth, Lady. [Lady Henry Somerset]

Black dress, turban of white figured silk.

Somerset, Frances, Duchess of

Somerset, Lady Elizabeth. [Arthur Talbot, Esq.]

Half length; in an oval; white frock; gray mittens; frilled cap with red ribbon; hands crossed. 23½ x 19½

Somerset, Lady Harriet. See Wynn

Somerset, Lady Mary Isabella. [Henry Mason, Esq.]

Half length; as a child, looking up to right; white dress, cut low. 18 x 15

Sondes, Mary Elizabeth, Lady. See Watson, Hon. Mrs.

Sondes, Frances, Lady. [Dowdewell]

Half length; white and gold muslin dress; pink robe trimmed with ermine; pearls in her hair and ears. 30 x 25
See also Watson

Sophia Matilda, of Gloucester, H.R.H. Princess. See Gloucester

Southampton, Charles, Lord. See Fitzroy

Southwell, Mrs. Edward, afterwards Sophia, Lady de Clifford. [Abel Buckley, Esq.]

Half length; oval. 32 x 29½

Spencer, Lord Charles. [Duke of Marlborough]

Half length; three-quarter face to the right. His hair is long and fair; he wears a wandyc collar, and holds a sword in his left hand. Background, column and sky. Inscribed Lord Charles Spencer. 35½ x 27½

Spencer, Lord Robert. [Duke of Marlborough]

Half length; as a young boy; in plain brown dress, nearly full face, looking towards the right; background, tree and column. 36 x 25

Spencer, Lord Robert. [Lord Churchill]

As a boy.

Spencer, Lord Robert. [Admiral Hon. Edward Howard, 1865]

Full face; dressed in fancy costume.

Spencer, Margaret Georgiana (Poyntz), Countess, and Georgiana Spencer, her daughter, afterwards Duchess of Devonshire. [Earl Spencer, K.G.]

Three-quarter length; her arms encircling her child, who stands upon a table; to the right a looped curtain behind the figures; a landscape background. Painted 1769 48 x 44

ENG. BY JAMES WATSON (1770), C. CORBUTT, AND S. PAUL

Spencer, Margaret Georgiana (Poyntz), Countess, and Georgiana Spencer, her daughter, afterwards Duchess of Devonshire. [Duke of Devonshire, K.G. G. G. 1883]

Unfinished; two heads, on little more than a plain canvas. Painted 1769. 29½ x 24½

Spencer, Margaret Georgiana, Countess. [Earl of Carlisle]

Three-quarter length; in small, similar composition to the last. 22 x 20

Spencer, Margaret Georgiana, Countess. [Duke of Devonshire]

Half length; in a Persian dress; sitting; hair covered by a transparent veil, falling over the forehead; left arm resting on a table; the hand to the face. Kiteat.

Spencer, Margaret Georgiana, Countess, with her child. [H. Rider Haggard, Esq.]

Three-quarter length of lady; she stands holding her child with her left arm. 50 x 40

Spencer, Lavinia (Bingham), Countess. [Earl Spencer, K.G. G. G. 1883]

Half length; front face; hair turned back, slightly powdered; in a frilled hood, passing under the chin and tied with pink ribbon; a muslin handkerchief crossed over the chest; cloak trimmed with fur. Painted 1784. 29½ x 24½

ENG. BY C. II. HODGES (1785), S. COUSINS

Spencer, Lavinia (Bingham), Countess. [Earl Spencer, K.G. N. P. E. 1867]

To the waist; looking to right; wearing a wide straw hat with a blue ribbon; white dress. Painted 1782. 30 x 25

ENG. BY FR. BARTOLOZZI. 1783

Spencer, Lavinia, Countess. [Earl of Bessborough]

Replica of the Althorp portrait with the large hat. 30 x 25

Spencer, Lavinia (Bingham), Countess of, and her son, Viscount Althorp. [Earl Spencer, K.G. G. G. 1883]

Whole length; in a landscape; Lady Spencer seated, and turned to the right, holds her child, who stands by her side; white dress, with black scarf draped across the skirt; black hat; a white dog at her feet. Painted 1784. 57 x 43

ENG. BY F. BARTOLOZZI AND S. COUSINS

Spencer, Ladies Caroline and Elizabeth. See Marlborough Family

Spencer, Lady Georgiana, afterwards Duchess of Devonshire. [P. and D. Colnaghi, 1882]

Sketch for the picture, with her mother.

Spencer, Lady Georgiana, afterwards Duchess of Devonshire, as a child. [National Portrait Gallery; ex Lord Ronald Gower]

In an oval. 23½ x 19

Spencer, Lady Amelia, daughter of the Duke of Marlborough. [Louis Huth, Esq. G. G. 1883]

Child's head; in profile; turned to the right. Painted 1787. 13 x 11

Spencer, Lady Anne and Lady Charlotte. [Duke of Marlborough]. See also Marlborough Family

Two children; one holding a mask; three-quarter length. Painted about 1780
ENG. BY SCHIAVONETTI. 1790

Spencer, Mary (Beauleclerc), Lady Charles. [Duke of Richmond, K.G.]

Half length; in a white dress cut low at the neck, her head turned to the right; a black spaniel in her arms. Painted 1766. 30 x 24

ENG. BY J. POTT, HIS PLATE COPIED BY J. FINLAYSON AND R. BROOKSHAW

Spencer, Mary (Beauleclerc), Lady Charles. [Baron Alphonse de Rothschild, ex Lord Churchill]

Three-quarter length; in a riding dress; standing by her horse's head, her arm round his muzzle. Painted 1776

ENG. BY WILLIAM DICKINSON. 1776

Spencer, Mary (Beauleclerc), Lady Charles. [Duke of Richmond, K.G.]

Half length; turned to right; plain white dress; she holds a dog in her arms. 30 x 24

ENG. BY J. FINLAYSON (1767), and J. POTT

Spencer, Lady Charlotte. See Fortune Teller, The Young

Spencer, Lord Henry. See Fortune Teller, The Young

Spencer, the Hon. Mrs., as "Contemplation." [R. B. Angus, Esq., New York]

Three-quarter length; seated; white dress, open in front; blue sash; her head on her right hand. On panel. 34½ x 41½

Spencer, George or Gervaise, miniature painter.

Bust to right; upon a table before him rests an easel, with a plate on which he is working with the point. Dark background
ENG. BY G. SPENCER HIMSELF

Spencer. See also Althorp

Stafford, Granville, 2nd Earl Gower, and 1st Marquess of

Painted as Earl Gower, q. v.

Stanhope, Hon. Lincoln, with Viscount Petersham, and mother. See Harrington

Stanhope, Spencer. See Dilettanti

Stanhope, Hon. Lincoln Edward Robert. [Late Countess Dowager of Harrington]

Half length; when a child; white frock, black sash; sitting in a landscape; holding a drawing in his left hand, and pointing to it with his right. Painted 1787
ENG. BY T. PARK. 1788

Stanhope, Hon. Leicester Fitzgerald Charles. [Late Countess Dowager of Harrington]

Three-quarter length; as a child; a white frock with blue sash; beats a drum with a drumstick held in his right hand; landscape background. Painted 1789. 30 x 25
ENG. BY F. BARTOLOZZI. 1789

Stanhope, the Hon. Mrs. See Falconer

Stanhope, Eliza (Falconer), the Hon. Mrs. [ex H. A. J. Munro, Esq.] See also Falconer

As "Contemplation;" three-quarter length; in white; her right arm resting on the chair. Painted 1787

ENG. BY CAROLINE WATSON. 1790

Stanhope, Anne, Lady. [Earl of Mexborough. G. G. 1883]

Whole length; standing; her right arm resting on a table, on which are works of art, busts, &c.; a porte-crayon in her right hand; her left holds a roll of paper; a long plait of hair falls over her right shoulder; landscape in the distance. Painted 1765-6. 93 x 57

ENG. BY JAMES WATSON (1767), C. CORBUTT, AND S. W. REYNOLDS

Stanley, Rt. Hon. Hans, F.R.S. [Cyril Hans Sloane Stanley, Esq.]

Half length. An early picture. 35 x 27

Stanley, Mrs. Hans. [Cyril Hans Sloane Stanley, Esq. B.I. 1844; R.A. 1876]

Half length. 35 x 27

Stanley, Mrs. See Hardinge, Mrs.

Stanley, Miss Anne. [Cyril Hans Sloane Stanley, Esq. B.I. 1844; R.A. 1876]

Half length. 35 x 27

Stanley, Miss Sarah, afterwards Mrs. D'Oyly. [Cyril Hans Sloane Stanley, Esq. B.I. 1844; R.A. 1876]

Half length. 35 x 27

Sterne, The Rev. Laurence. [Marquess of Lansdowne, K.G. S. G. 1761; B. I. 1813, 1823, 1841; N. P. E. 1867]

Three-quarter length, nearly front face; seated at a table with his head leaning on his right hand; black robes. Painted 1760. 49 x 36½

ENG. BY E. FISHER, S. F. RAVENET, A. WIVELL, AND OTHERS

Sterne, Rev. Laurence. [James Whatman, Esq.]

Similar in composition to Lora Landowne's picture. 30 x 25

Stewart, Sir James. [ex Sir Francis Grant, P.R.A., B.I. 1861]

Three-quarter length.

Stewart. See also Stuart

Stewart, Andrew (M.P. for Lanarkshire)

Oval; half length; powdered hair with pig-tail; three-quarter face; dark dress. Painted 1761

ENG. BY THOMAS WATSON. 1762

Stewart, Hon. Mrs. Keith. [Stewart Mackenzie of Seaforth. N. P. E. 1867]

Half length; as a child; white dress, cut low; flowers in her dress and in her hair. 30 x 25

Stewart, Anne, Countess of Galloway. See Galloway

Stewart, Mrs., afterwards Mrs. Laughton. [Lady Farnborough. G. G. 1883]

29½ x 24
ENG. BY J. GROZER. 1796

Stirling, Sir Walter, R.N. [Sir Walter Stirling, Bart. N. P. E. 1867]

To waist; turned to the right; wears a naval uniform, and holds a telescope. 30 x 25

Stirling, William. [Sir Matthew Baillie Begbie. R. A. 1890]

Half length; turned to left, and looking towards the spectators; blue coat; dark cap; dark background. 30 x 24½

Stonhewer, Richard. [Duke of Grafton, K.G. N. P. E. 1867]

Bust; to right; crimson coat trimmed with fur. 30½ x 25½

A similar picture belongs to the Earl of Jersey

Stopford, Mary, Viscountess, afterwards Countess of Courtown. See Powys, Miss Mary

Stormont, Lords Huntingdon and

Whole length; figures of two young men, painted in 1753-4; present owner unknown.

Storer, Mrs. See Proby

Strafford, William (Wentworth), and Earl of. [T. F. C. Vernon-Wentworth, Esq.]

Half length; in peer's robes; embroidered coat and waistcoat; looking to his right; hand holding his coronet. Painted 1761
ENG. BY JAMES MCARDRELL. 1762

Strafford, Anne (Campbell), Countess of

Half length; pearls in her hair; over her right arm an ermine-trimmed cloak. Painted 1759

ENG. BY JAMES MCARDRELL (1762), AND BY JOHNSON, REVERSED, AND LETTERED: "LADY ANNE CAMPBELL."

Strahan, W. (King's Printer and M.P. for Malmesbury). [E. S. Strahan, Esq., 1833; Mrs. Arthur Lemon, 1891]

Sitting; nearly full face; powdered wig; book in right hand. Painted 1785. 36 x 28
ENG. BY J. JONES. 1792

- Strange, Lucy (Smith), Lady.** [Earl of Derby, K.G. N. P. E. 1867]
Three-quarter length; standing; white dress, cut low; pink scarf; landscape background. Painted 1755. 50 x 40
- Suffolk, Henry, 12th Earl of, and 5th Earl of Berkshire.** [Earl of Suffolk and Berkshire. R. A. 1870. New G. 1891]
Three-quarter length; seated in an arm chair; right hand resting on table; background, a library; wears the ribbon and star of the Garter. Painted 1778. 50 x 40
- Suffolk, Henry, 12th Earl of, and 5th Earl of Berkshire.** [Earl of Aylesford]
Replica of Lord Suffolk's picture
- Suffolk, Henry, 12th Earl of Suffolk and 5th Earl of Berkshire, K.G.** [Hon. Mrs. Greville Howard. N. P. E. 1867]
Replica of Lord Suffolk's picture
- Sullivan, Stephen, Esq.** [H. Hippisley, Esq., ex Rt. Hon. Lawrence Sullivan. G. G. 1883]
Half length; full face; red coat; white frilled shirt; holding a paper in right hand. Painted 1772. 29 x 24
- Sunderlin, Philippa Dorothea (Rooper), Lady** [ex Rev. W. H. Rooper; Lord Burton. N. P. E. 1867. R. A. 1894]
Full length; walking; in a woody landscape; white dress; cream scarf. Painted 1788. 94 x 58
- Sussex, Henry, 3rd Earl of Sussex.** [Lord Donington. G. G. 1883]
Three-quarters; looking to the left; in peer's robes; his right hand resting on a table. Painted 1759. 49½ x 39
ENG. BY R. B. PARKES. 1874
- Sutherland, Elizabeth, Countess of.** [Duke of Sutherland]
Half length; full face, looking towards the left; white dress, powdered hair, in curls. 30 x 25
- Sutton, Sir Richard, M.P.** [Richard Sutton, Esq., Benham Park]
Half length. 30 x 25
ENG. BY W. IL. HULLAND, 1865
- Sydney, Viscount.** See under Acland, Col.
- Sydney, Viscountess.** See Powys, Miss
- Talbot, Lady Charlotte (Hill), Countess.** [In America; ex Earl of Shrewsbury]
Whole length; in a long robe with a gauze scarf; with her right hand she takes a vase from a flaming tripod; in her left she holds a chalice; in the background columns, a curtain, and a statue of Minerva. Painted 1781
ENG. BY VAL GREEN. 1782
- Tan-che-Qua.** See Wang-y-tong, a Chinese Boy
- Tarleton, Colonel.** [A. H. Tarleton, Esq. ex Wynn Ellis Collection]
Whole length; bending forward with both hands on the hilt of his sword; left foot on a dismounted gun, on which lies a standard; to his right two horses' heads, with a soldier holding their bridles. Painted 1782. 87 x 57
ENG. BY J. R. SMITH. 1782
- Tavistock, Francis (Russell), Marquess of.** [Duke of Bedford]
Three-quarter length; seated at a table; red coat trimmed with fur; embroidered waistcoat; on the table a bronze figure, which is still at Woburn; a casket, with books and prints; sky and curtain in background. Painted 1766
ENG. BY J. WATSON. 1767
- Tavistock, Francis, Marquess of.** [Duke of Marlborough]
Replica, with slight variations in the draping of the curtain, and the buttons of the waistcoat, of the Woburn picture. 50 x 40
- Tavistock, Francis (Russell), Marquess of.** [Sir Wm. Agnew, Bart. ex Earl of Albemarle]
Partial replica of Woburn picture. 29 x 24½
- Tavistock, Francis, Marquess of.** [Duke of Bedford]
Three-quarter length; in the dress of the Dunstable hunt; standing; his right hand, on a stick; white coat with blue collar, and blue waistcoat, trimmed with silver lace; a black hat under his left arm; trees in background. 49 x 39
- Tavistock, Elizabeth, Marchioness of.** [Duke of Bedford]
Three-quarter length; seated; the face in profile to the left; hair powdered; she wears an ermine-trimmed crimson pelisse over a white satin dress; the hands are nearly joined in her lap, and her left elbow rests on a green drape; a dark green curtain behind her, to the right. Painted 1766-67. 49 x 39
- Tavistock, Elizabeth, Marchioness of.** See also Keppel, Lady Elizabeth
- Taylor, Sir John.** See Dilettanti
- Taylor, Miss.** [Rev. Edward Marshall, in 1862]
Half length; face three-quarters to the right; oval; in a low white dress, embroidered with gold flowers; a scarf over the right shoulder; background of sky. 30 x 25
- Taylor, Elizabeth, Lady.** [M. C. Groult, Paris]
Half length; full face; in a broad-brimmed hat, and feathers; black ribbon round neck, and black silk mantle over her shoulders. 30 x 25
ENG. BY JAMES SCOTT, 1878
- Taylor, Elizabeth, Lady.** [M. Maurice Kann, Paris]
Three-quarter length; in a landscape; head-dress of feathers; striped muslin dress; scarf over the shoulders; left hand holding up her dress. 50 x 40
- Taylor, Elizabeth Gooden (Houghton), Lady.** [Lord Leconfield]
Three-quarter length; in a landscape; feather head-dress; dress, striped muslin; left hand holding it up. Painted 1782
ENG. BY W. DICKINSON. 1783
A similar picture belongs to M. Maurice Kann, Paris
- Temple, Richard (Grenville), Earl, K.G.** [Earl Temple, ex Duke of Buckingham]
Three-quarter length; powdered hair; in robes; embroidered coat; left hand on table on which are sword, plume, and despatch box inscribed "Earl Temple, Stone." Painted 1766. 50 x 40
ENG. BY W. DICKINSON. 1778
- Temple, George, 2nd Earl, afterwards 1st Marquess of Buckingham, with his wife, and son, afterwards and Marquess.** Sold in 1899
Whole length figures. The Earl is standing, facing the right, holding his son by the hand; his wife is seated to the left, sketching his portrait; black boy kneeling behind the boy.
- Temple, Mary Elizabeth, Countess, afterwards Marchioness of Buckingham, and her son**
Whole length; seated with a porte-crayon in hand, looking up, and the canvas of Mrs. Siddons, as the Tragic Muse, in the background.
- Thanet, Mary, Countess of.** [Lord Hothfield]
Whole length; in a white dress, trimmed with gold; her right arm on a pedestal, on which are some flowers; landscape background.
- Thanet, Children.** See Tufton
- Thomas, Sir Noah, M.D.** [St. John's coll., Cambridge]
Three-quarter length; in a green coat, powdered wig, and scarlet doctor's gown. 50 x 40
- Thomond, Marchioness of.** See Palmer, Miss Mary
- Thorold, Sir John, 8th Bart.** [Rev. Canon Thorold. R. A. 1875]
Half length. 30 x 24½
- Thrale, Henry.** [Marquess of Lansdowne, K.G. ex Thrale, Lady Keith, and Lady William Osborne collections]
Bust; life size; full face; he wears a claret-coloured velvet suit and a gray wig; one of the Streatham portraits. Painted c. 1777. 29 x 24½
ENG. BY G. SCRIVEN

Thrale, Mrs. (Mrs. Piozzi) and her Daughter. [Louisa, Lady Ashburton. R. A. 1871. G. G. 1888]

Whole length; two figures in a landscape; to the right Mrs. Thrale seated on a stone bench, her head resting on her left hand; her right hand lies on the arm of her daughter, who kneels beside her. Painted 1781. 54½ × 56½

Thrale, Miss Hester (Queenie). [Marquess of Lansdowne]

Half length; sitting on the ground. 30 × 25

Thurlow, Edward, Lord, Lord Chancellor, 1778—1792. [Marquess of Bath. N. P. E. 1867; G. G. 1883]

Three-quarter length; seated; in Chancellor's robes; the mace, &c., on table to his right; hands resting on arms of chair. Painted 1781. 55 × 43½

ENG. BY FR. BARTOLOZZI. 1782

Thynne, The Hon. Louisa, afterwards Countess of Aylesford. *See* Aylesford, Countess of

Titchfield, The Marquess of. [Duke of Portland. G. G. 1883]

Whole length; when a youth; in a landscape; van dyck dress; a stick in his right hand; left arm bent; hand to front of dress; left leg advanced; rosettes in shoes; a large tree behind him. Painted 1776. 54½ × 44

ENG. BY ISAAC JEHNER. 1777

Tolcher, Mr.

Half length; smiling; dark coat, partly buttoned up; white cravat; left arm extended

ENG. BY T. LUPTON

Tollemache, Anna (Lewis), the Hon. Mrs., afterwards Countess of Dysart. [Lord Iveagh, K.P.]

As Miranda, with Caliban; whole length; the shipwreck in the distance. Painted 1774

ENG. BY JOHN JONES. 1785

Tomkins, Thomas (Calligrapher). [Corporation of London. N. P. E. 1867; G. G. 1883]

To waist; looking to right; seated at a table with paper in left hand and pen in right. Painted 1789. 30 × 25

ENG. BY C. TURNER. 1805

Torrin, Capt. R.N. [C. May, 1898]

In a blue coat and white waistcoat; holding his sword. 50 × 40

Townshend, Colonel George, afterwards 4th Viscount and 1st Marquess. [Marquess Townshend]

Half length; full face; in red coat over a cuirass; black neckcloth and white collar; both hands holding waistbelt

ENG. BY S. W. REYNOLDS, 1820

Townshend, George, 4th Viscount, and 1st Marquess. [R. G. Gwatkin, Esq., Devizes. G. G. 1883]

Half length; face to left; he wears a cuirass, with a red sash, and holds his baton in the right hand. Painted 1779. 35 × 27

ENG. BY R. JOSEY. 1866

Townshend, George, 4th Viscount and 1st Marquess. [Marquess Townshend. N. P. E. 1867; R. A. 1890]

Full length; standing; in cuirass, &c.; horsemen in background to right. Painted 1779. 93 × 58

ENG. BY C. TURNER. 1807

Townshend, George, 4th Viscount and 1st Marquess. [Earl of Enniskillen in 1865]

Replica of Mr. Gwatkin's picture

Townshend, George, 2nd Marquess. *See* Ferrars. [Marquess Townshend]

Townshend, Charles, Rt. Hon. [Hon. Robert Marsham Townshend]

Half length; oval; in a red velvet coat with fur collar. 28½ × 23½

Townshend, Colonel Henry. [Hon. Robert Marsham Townshend]

Half length; in red uniform, with blue and gold facings; a bust of Lord Granby to the left; his hat under his arm. 30 × 25

ENG. BY J. McHEVELL

Townshend, The Hon. Thomas, afterwards Lord Sydney. *See* under Acland

Townshend, Lord John. [Marquess Townshend. N. P. E. 1867]

Bust; to right; dark blue coat with gilt buttons. Painted 1788. 30 × 25

ENG. BY JOHN JONES. 1789

Townshend, Rt. Hon. Charles. [Marquess Townshend. N. P. E. 1867; R. A. 1890]

Full length; in his robes as Chancellor of the Exchequer. Painted 1767 from a head for which he sat in 1755. 93 × 58

ENG. BY R. H. CROMEK 1802 (IN PART)

Townshend, Rt. Hon. Charles (Chancellor of the Exchequer, 1766). [Marquess Townshend]

*Half length; in a loose dress; three-quarter face. Painted 1767. *See* above. 30 × 25*

ENG. BY J. DIXON. 1770

Townshend, Anne (Montgomery). Viscountess. [Marquess Townshend]

One of the three "Graces" in the National Gallery picture; whole length; in a landscape; her right arm resting on her ermine cloak, which hangs over a pedestal. Painted 1779

ENG. BY VAL. GREEN. 1780

A replica from which Ch. Tomkins engraved a plate in 1879 belongs to R. Townley Parker, Esq. *See* also under Beresford

Townshend, Miss Mary. [Hon. Robert Marsham - Townshend. N.P.E. 1867]

Half length; to right; blue dress; left hand resting on flower vase; right placing flower in her bosom. Painted 1757. 36 × 28

Trapaud, Mrs.

Half length; looking to the right; a string of pearls in her hair, which falls over her left shoulder; a Persian sash round her waist. Painted 1761-64

ENG. BY EDWARD FISHER, AND INIGO SPILSBURY

Treby, Mrs. [General R. Mackenzie]

Half length; head turned to left; light dress, open in front; cloak trimmed with ermine. Unfinished. 29 × 24

Trecothick, Mrs. [Earl of Ellesmere]

Whole length; standing; her left hand on a vase with roses in it; white dress; plum-coloured sash; red robe, trimmed with ermine; right hand on hip. Painted 1770-71.

Trelawny, Master, afterwards Rev. Sir Harry, Bart. [Sir W. L. Trelawny, Bart. N. P. E. 1868]

Half length; as a child; holding a bird's nest in left hand; landscape background. 30 × 25

Trenchard, John. [Earl of Westmorland]

Half length; in the costume of the Old Windsor Hunt. Painted c. 1766. 30 × 25

Tuam, Joseph Deane Bourke, Archbishop of, and Earl of Mayo. [Earl of Mayo]

Three-quarter length; seated at a table; in the episcopal robes. Painted 1784. 50 × 40

ENG. BY J. R. SMITH. 1784

Tuiston, The Hon. John. [Lord Hotkfield]

As a child; whole length; in a Greek or Roman tunic; with bare legs; holding a dog by its fore paws; landscape background, with a stream. 50 × 40

Tuiston, Sackville, Lord, and Brother, Children of Sackville, 8th Earl of Thanet. [Lord Leconfield]

Whole length figures; elder child in white dress with pink sash; standing; holding a foxhound by a chain; the younger child in white dress, with blue sash; landscape background. 50 × 39

Turner, Mrs., afterwards Lady. *See* Wombwell, Miss

Turnour, Mrs. *See* Winterton, Anne, Countess of

Twiss, Mrs. *See* Kemble, Miss Fanny

Tyrconnel, Frances, Countess of. [Duke of Rutland]

Three-quarter length; seated; left hand up to her face, right hand in lap; white dress, trimmed with gold; white feathers in hair, curtain to the left; landscape to right. Painted 1776. 50 x 40

Upper Ossory, John Fitzpatrick, 2nd Earl of. [Lord Castletown]

Painted 1767-71
ENG. BY S. W. REYNOLDS. 1820

Vandergucht, Benjamin, Children of. *See* Babes in the Wood, Part II.

Vane, R.N., Capt. The Hon. Raby. [Lord Barnard]

Half length; standing; three-quarter face; wearing a post-captain's uniform. Painted 1766. 29 x 24

Vanneck, Sir Joshua, Bart. [Lord Huntingfield]

In a gray coat and blue waistcoat; seated at a table. Painted 1778

Vansittart, Henry. [Capt. Robert Arnold Vansittart]

Half length; oval; full face; in blue coat and waistcoat, unbuttoned at the top; white muslin tie. Painted 1745. 30 x 25

A replica, in a square, also belongs to Capt. Vansittart

Vansittart, Henry. [Capt. R. Arnold Vansittart]

Half length; oval; full face; in red uniform, with blue facings; gold cord over right shoulder. 30 x 25

Vansittart, Henry. [G. H. Newcomen, Esq.]

Half length; bright blue coat; scarlet waistcoat, with gold embroidery; powdered hair and queue. 36 x 30

Vansittart, John. [Capt. R. Arnold Vansittart]

Half length; full face; blue waistcoat; light gray coat, with blue facings and gilt buttons. Painted 1746. 30 x 25

Vansittart, Miss Anne, afterwards Lady Palk. [Augustus Oswald Smith, Esq.]

Half length; oval; white and gold dress, with yellow and gold veil over right shoulder. 30 x 25

Vansittart, Emilia. [Rev. John Thornton. G. G. 1883]

Half length; in oval; full face; eyes turned down; dog in arms. Painted 1770. 29½ x 24½

Vansittart, Miss. [Capt. R. Arnold Vansittart]

Half length; oval; profile to left; in a white dress, with blue mantle trimmed with white fur; pearls and blue ribbon in her hair. 30 x 25

Vansittart, Master Henry. [Capt. R. Arnold Vansittart]

Half length; oval; full face; green coat and waistcoat, opened at the top; white cravat and frill; hair tied at the back. Painted 1767. 30 x 25

Vassall, Florentius, and his Daughter, afterwards Mrs. Russell. [Earl of Ilchester]

Three-quarter figures; the father in a claret-coloured coat, lined with ermine; seated; left leg crossed over the right; holding the left hand of the child with his left hand; his right hand on her shoulder; she wears a pale blue dress, with a white apron and white cap. 50 x 40

Vassall, Miss, afterwards Mrs. Barrington. [Earl of Normanton]

Half length; in a white satin dress, with pale blue body trimmed with silver lace, and bordered with ermine. 29 x 24

Vaughan, Wilmot, Lord, afterwards 2nd Earl of Lisburne. [Sir Hickman Beckett Bacon, Bart.]

Half length; oval; three-quarter face, to the right; in a brown coat, white neckcloth and frill; powdered wig. Painted 1778. 30 x 25

Vaughan, The Hon. John, afterwards Sir John Vaughan, K.B. [Earl of Lisburne]

Half length; in vandyck dress with slashed sleeves, and pointed collar; cloak over right shoulder. Painted 1758

Veale, Thomas.

A portrait of Mr. Veale was engraved by S. W. Reynolds. Coat fastened by one button, wig and white cravat

Vernon, George, 2nd Lord. [Lord Vernon]

Half length; high collar to coat, fastened with two buttons; white shirt-frill; landscape seen through a window. Painted 1789
ENG. BY GEO. CLINT

Vernon, Mr. [Lady Harland in 1857]

Painted 1757

Vernon, Mrs., afterwards Countess Shipbrook, with Lady Harriet Vernon. [Lady Harland in 1857]

Painted 1755

Vincent, Miss Hannah. [Sir Robert Gresley, Bart.]

Three-quarter length; walking to the left; white satin petticoat and red gown; left hand holding a peach and two cherries; right hand over some fruit on a pedestal; curtain and column to the left; sky to the right. 50 x 40

Waldegrave, James, 2nd Earl, K.G. [ex Waldegrave and Carlingford collections. N. P. E. 1867; G. G. 1883. Earl Waldegrave]

Bust; profile to right; crimson coat; Garter ribbon and star. Painted 1761. 30 x 25

ENG. BY J. MCARDLELL (1762), AND THOMSON

Waldegrave, James, 2nd Earl. [Earl Waldegrave; ex Frances, Countess Waldegrave, and Lord Carlingford. N. P. E. 1867; G. G. 1883]

Half length; profile to the left; plum-coloured coat; insignia of the Garter; plain background. 30 x 25

Waldegrave, James, 2nd Earl, K.G. [Earl Waldegrave; ex Frances, Countess Waldegrave]

Whole length; standing; in Garter robes and collar; his left arm on a pedestal, on which is his plumed cap; nearly full face; left leg crossed over the right. 94 x 52

Waldegrave, Maria, Countess, afterwards Duchess of Gloucester. [Earl Waldegrave]

Full face; a turban on her head, the end falling over her right shoulder

Waldegrave, Maria, Countess of. [Duke of Grafton, K.G.]

Waldegrave, Elizabeth, Countess

Whole length

A kitcat of this lady, catalogued as Maria, Duchess of Gloucester, was sold at Christie's in May, 1897, as the property of Lord Sondes.

Waldegrave, Maria, Countess of, afterwards Duchess of Gloucester. [G. G. 1883]

Whole length; in peeress's robes; face turned to the left; her right hand carries a coronet; with her left hand she draws aside a curtain. Painted 1759. 92 x 55

Waldegrave, Maria, Countess of, with her daughter, Lady Elizabeth Louisa. [ex Frances, Countess Waldegrave; now at Chantilly]

Half length; sitting; drawing an ermine cloak round the child, who is nestling in her lap. Painted c. 1761-2

ENG. BY RICHARD HOUSTON, S. WATSON C. CORBETT, AND J. WILSON

Waldegrave, Maria, when Countess Dowager. [Duke of Cambridge]

Three-quarter length; a black veil over her head; black dress, with buttons; sitting, bending forward; looking upward; her left arm on her knee; hand up to her face. Painted 1764

ENG. BY J. FINLAYSON. 1773

Waldegrave (Walpole), Countess. [Earl Waldegrave, ex Frances, Countess Waldegrave]

Half length; profile; grey turban on head, and falling over left shoulder; figured dress. Picture painted 1759

ENG. BY JAMES McARDELL (1762), R. HOUSTON, AND JAMES WATSON

Waldegrave, Maria (Walpole), Countess, afterwards Duchess of Gloucester. [Rev. W. V. Harcourt. N. P. E. 1867]

Half length; seated; head resting on left hand; white dress with gold spots. 36 x 28

Waldegrave, The Ladies Elizabeth Laura, Charlotte Maria, Anna Horatia. [Mrs. Thwaites, ex Frances, Countess Waldegrave. R. A. 1781; B. I. 1823 and 1856; N. P. E. 1867; G. G. 1883]

Sitting, in white dresses, round a table; Lady Charlotte winding a skein of silk, which Lady Elizabeth holds; Lady Anna is at tambour work. Background, a crimson curtain, and landscape. Painted 1780-81. 54 x 65

ENG. BY VALENTINE GREEN. 1781

Wales, H.R.H. Frederick, Prince of, K.G. [Edward Dyke Lee, Esq.]

Wales, H.R.H. George, Prince of, K.G., afterwards George IV. [Earl Cowper, K.G.]

Leaning on a charger; his drawn sword in his right hand. Painted 1782

ENG. BY C. H. HODGES, AND BY F. HAWARD. 1792

Wales, H.R.H. George, Prince of, K.G., afterwards George IV. [National Gallery. ex Sir Robert Peel, Bart.]

On a panel. 31 x 24

Wales, H.R.H. George, Prince of, K.G., afterwards George IV. [Earl of Loudoun]

Whole length; standing; in the robes of the Garter; his right hand is extended, his left holding his robe; a black servant in Hussar uniform arranging his waistbelt; plumed hat, to the right; columns and sky in background. About 100 x 70

Wales, George, Prince of, K.G. [Whereabouts unknown; probably burnt in the Carlton House fire of 1824]

Whole length; standing; in the robes of the Garter. Painted 1789

ENG. BY JAS. HEATH AND S. W. REYNOLDS

Walpole Hon. Horace. [Martin H. Colnaghi, 1899; ex Churchill and Michel]

Three-quarter length; standing at a table covered with a crimson cloth; plain gray background. Painted 1756. 50 x 40

Walpole, Hon. Horace. [Marquess of Hertford]

Similar to, but not identical with, Mr. Colnaghi's picture. Painted in 1757

ENG. BY JAS. McARDELL, 1757; S. W. REYNOLDS; AND J. BARLOW, 1796

Walpole, Horace. [Marquess of Lansdowne, K.G. ex Grosvenor-Bedford collection]

Life size; seen to knees; three-quarters to the right; black hair; head resting on right hand; black coat; on a table beside him, covered with a red cloth, lies a drawing. Painted 1756. 49 x 39½

ENG. BY W. BROMLEY. 1826

Walsingham, Mrs. See Williams

Walter, Mrs.; Hon. Harriot Portescue, married Edward Walter, of Stalbridge. [Earl of Verulam]

Half length. 30 x 25

Wandesford, John, Earl of. [Richard H. Prior Wandesford, Esq.]

Three-quarter length; red-brown coat, yellow double-breasted waistcoat; right arm extended, resting on a stick; landscape background. 50 x 40

A repetition belongs to Lord Ormonde

Wandesford, Lady Anne, afterwards Lady Anne Butler and Countess of Ormonde. See Butler

Wang-Y-Tong (or Tan Che Qua). A Chinese boy brought over to England by Capt. Blake, and placed in Sevenoaks School. [Lord Sackville]

Whole length; three-quarter face to the right; seated on a sofa; wearing a Chinese hat and carrying a fan in his right hand; columns in background. 49 x 39

Wang-Y-Tong (or Tan Che Qua). [H. L. Bischoffsheim, Esq.]

Half length. 31½ x 25

Ward, the Hon. William. [Provost's Lodge, Eton College]

Half length; three-quarter face to the right; blue coat; right arm resting on a pedestal; landscape background. 30 x 25

Ward, Miss, natural daughter of Lord Ward and Mrs. Baker, whom he afterwards married

Full length; seated; looking to the left; she wears a large black hat, and appears to have a dog on her lap

The present owner of the picture is unknown. It is to be recognised in the print after Ramberg's picture of the R. A. Exhibition of 1787

Warren, Miss Elizabeth Harriet, afterwards Viscountess Bulkeley.

[Capt. R. Ford]

Half length. 36 x 30

Warren, Frances, Lady. [Sir Richard Henry Williams-Bulkeley, Bart.]

Picture described under Bulkeley, Viscountess. Mr. Algernon Graves believes it to represent Miss Warren, sister-in-law of Jane, Lady Warren. It is dated 1759

Warren, Jane, Lady. [Sir Richard Henry Williams-Bulkeley, Bart.]

Whole length; walking towards the right; she wears a brownish-red dress, holds a wreath in her hand, and has a black dog beside her; the picture is called a Lady Bulkeley (q. v.) by its present owners. Painted 1758. About 96 x 55

ENG. BY F. BROMLEY, 1862

Warwick, George, 2nd Earl of. See Greville

Warton, Rev. Joseph. [University Gallery, Oxford. N. P. E. 1867]

Bust; right hand shown; black gown. Painted 1776? 30 x 25

ENG. BY J. R. SMITH. 1777

Warton, Rev. Thomas. [Trinity College, Oxford. N. P. E. 1867]

Bust; full face; black coat; part of left hand shown. Painted 1784. 30 x 25

ENG. BY C. H. HODGES. 1784

Watson, Rev. Richard, F.R.S. See Llandaff, Bishop of

Watson, Frances, Mrs. (Pelham), afterwards Lady Sondes. [M. Charles Sedelmeyer]

Half length; oval, in square; standing; three-quarter face, looking down to the right; a double plait of hair hanging over right shoulder, with black velvet bind round neck; a white dress embroidered with gold stars, and a sash round waist; a pink cloak trimmed with ermine; pearl earrings and brooch, and pearls in her hair. 29½ x 23½

Watson, Hon. Mrs.; Elizabeth Mary (Milles), afterwards the wife of the 2nd Lord Sondes. [George Lewis Watson, Esq., Rockingham Castle. R. A. 1883]

Three-quarter length; seated, to right, on a garden seat; large black hat; hands crossed on gloves; cloak thrown over the arm of the seat. Painted 1788. 50 x 40½

Watson, Hon. Mrs. [In America. R. A. 1896]

Similar to the last. Between 1892 and 1899 it changed hands several times, and was finally sold to an American collector

Way, Mrs. [C. 1890, Benjamin]

In a blue dress with white sleeves; seated at a table. Painted 1761

Weddell, William. [Sir John Ramsden, Bart.]

Half length; in a dark coat. 30 x 25

- Weddell, Mrs.** [Sir John Ramsden, Bart.]
Three-quarter length; seated, at the foot of a column; she wears a white satin dress, an ermine cloak, and a gold sash; her left hand is raised to her hair; the right hand is resting in her lap; background a dark red curtain. 49 × 39
- Wedderburn, Alexander.** *See* Loughborough
- Wedgwood, Josiah, F.R.S., &c.** (the great potter). [Miss Wedgwood]
Half length; nearly full face. Painted 1782
ENG. BY W. HARMAN, W. FLAXMAN (1783), AND HUMPHREY. 1796
- Wedgwood, Mrs.** [Miss Wedgwood]
Half length; to the right; looking at the spectator; black dress; powdered hair; white lace cap; gray background. Painted 1782. 30 × 24½
- Wemyss, Francis, 6th Earl of.** [Earl of Wemyss, K.T.]
In Windsor uniform
- Wentworth, Mr. and Mrs. Godfrey.** [C. Sedelmeyer, 1899]
Three-quarter length; the husband in gray; standing and leaning on a pedestal; the wife seated, in a blue silk dress, with lace sleeves, blue mantle, nursing a spaniel; trees to the left; sky to the right. Painted 1762. 61 × 57
- West, General the Hon. John, afterwards and Earl Delawarr.** [Shepherd Bros.]
Half length; three-quarter face, to the left; in red uniform with gold facings and gorget; white neckcloth, and crimson sash over the right shoulder. 50 × 40
- Westmoreland, Thomas, 8th Earl; John, 9th Earl; and John, 11th Earl of.** *See* Burghersh
- Westmoreland, Sarah Anne, Countess of.** *See* Child, Miss
- Weston, the Rev. Stephen, B.D., F.R.S., F.S.A., R.L.H.**
Leaning on his hand on a pillar; cloak over shoulder
ENG. BY FREEMAN
- Whitbread, Samuel.** [S. Whitbread, Esq.]
Three-quarter length; sitting; right hand on a table; powdered hair; coat fastened with one button; white cravat and waistcoat. Painted 1786. 50 × 39
ENG. BY S. W. REYNOLDS AND JONES (1803)
- Whitbread, Samuel.** [S. Whitbread, Esq.]
Head size, in an oval; as a child; in striped gray frock. 15 × 13
- Whitbread, Miss Harriet, afterwards Mrs. Gordon.** [Mrs. Bright. G. G. 1883]
Whole length; in a landscape; turned to the left; white dress; the right hand extended. Painted 1769. 91½ × 55
- Whitefoord, Caleb, F.R.S., F.S.A.** [Rev. B. Whitefoord]
Half length; to the right; white cravat and furled coat. Painted 1773. 30 × 25
ENG. BY JOHN JONES. 1793
- Wicklow, Ralph, Viscount, when Ralph Howard.** *See* Caricatures
- Wilkes, Miss**
Half length; three-quarter face to right; quilted dress, with bows, and sash; large lace sleeves, white fichu; ribbon in hair, pearl earrings. Painted about 1760. 30 × 25
ENG. BY S. W. REYNOLDS, 1821
- Williams, George James (Gilly).** *See* under Edgcombe, Richard
- Williams, Miss Charlotte,** daughter of Sir Charles Hanbury Williams, K.B., and afterwards wife of Captain the Hon. Robert Boyle, who took the name of Walsingham. [Lord de Ros]
Half length. 35 × 26
- Wilmot, Sir John Eardley.** [Sir John Eardley Wilmot, Bart.]
Half length; front face; sitting in a chair; light gray coat and black velvet waistcoat. Painted 1784
ENG. BY FR. BARTOLOZZI
Mrs. Culling Eardley has a replica
- Wilmot, Mrs., and Daughter.** [Capt. Alfred Seton Christopher]
Half length; mother full face; daughter in profile standing beside her. Painted about 1775. 49 × 39
- Wilton, Joseph, R.A.** [G. Wilton Chambers, Esq. N. P. E. 1867]
Bust; dark coat trimmed with fur. Painted in Florence. 30 × 23½
ENG. BY F. BROMLEY, 1862
- Windham, Rt. Hon. William.** [National Portrait Gallery; Deposited by the National Gallery]
Painted 1790. 29 × 24
ENG. BY JOHN JONES. 1793
- Windsor, Lady Ann, Daughter of 4th Earl of Plymouth.** [Lord Hillingdon]
Whole length; in a landscape; red coat; hands crossed; resting upon a stick and holding a hat. Painted 1775-6. 92 × 56
- Winters, Captain.** [Arthur Tooth and Sons; ex Earl of Normanton]
Small full length figure; in uniform, with horse. Background, a landscape, with a combat. Painted in 1759. 43 × 53
ENG. BY F. BROMLEY. 1864
- Winterton, Edward, 1st Earl of.** [Earl of Winterton]
Three-quarter length. Painted 1764. 49 × 39½
- Winterton, Edward, 1st Earl of.** [Misses Pidcock, Farnborough]
Painted 1775 6
- Winterton, Anne, Countess of.** [Earl of Winterton]
Three-quarter length. Painted 1757. 49 × 39½
- Winterton, Elizabeth (Armstrong), Countess of.** [Misses Pidcock]
Painted not later than 1778
- Wodehouse, Mrs.**
Half length. 30 × 25
ENG. BY CHARLES TURNER, 1823
- Wombwell, Miss.** [R. H. McCormick, Esq., Chicago]
Three-quarter length; standing; hair falling over right shoulder; right hand holding up blue robe; left arm and hand across waist; curtain draped, and landscape. Painted 1757
ENG. BY JAMES MCARDRELL
A replica belongs to Arthur W. Mason, Esq. ex Col. Van Straubenzee
- Woodcock, Mr. Edward, Sen.** [Rev. Dr. Woodcock, 1845]
Three-quarter face, to the right; full powdered wig; velvet coat, white cravat and frill
ENG. BY S. W. REYNOLDS
- Woodley, Mrs.** [Walter Ralph Bankes, Esq., Kingston Lacey]
Half length; profile, to right; white figured dress, dark green cloak over right shoulder. 30 × 24 (oval)
Mr. Bankes also has a portrait of Mr. Woodley
- Woodward, Henry (the Actor).** [Lord Leconfield]
Half length; vandyck dress; right hand holding a mask; background a curtain. Painted 1789. 30 × 25
ENG. BY J. WATSON AND CHARLES TOWNLEY
- Woodyear, John, of Crookhill.** *See* Caricatures (Part II.)
- Worsley, Sir Richard, Bart.** [Earl of Yarborough. R. A. 1875, G. G. 1883]
Whole length; in a landscape; red coat; hands crossed; resting upon a stick and holding a hat. Painted 1775-6. 92 × 56
- Worsley, Dorothy (Fleming), Lady.** [Earl of Harewood, B.I., 1851; R.A., 1886]
Whole length; standing, in a landscape; in the uniform of her husband's regiment of Militia (the S. Hants). Painted 1779. 93 × 57

Wray, Lady. [Mrs. S. S. Joseph. R. A. 1882 and 1894]

Half length; full face; she wears a pink robe, lined with ermine, over a white dress figured with gold. 29 × 24 oval

Wray, Miss Mary. See Innes-Norcliffe

Wyndham, George O'Brien, F.R.S., F.S.A., afterwards 3rd Earl of Egremont. [Lord Leconfield]

Small whole length; on steps; plum coloured coat and breeches, green waistcoat; a greyhound, a column, trees and sky. A sketch. 14 × 10

Wynn, Sir Watkin Williams, Bart. [Sir H. Lloyd Watkin Williams Wynn, Bart.]

Three-quarter length; seated, profile to left; light waistcoat; white neckcloth and frill; dark coat; curtain background. 50 × 40

Wynn, Sir Watkin Williams, and Henrietta, Lady. [Sir H. Lloyd Watkin Williams Wynn, Bart.]

Whole length figures; Lady Williams-Wynn seated in a portico, Sir Watkin leaning on a pedestal and holding a mask, both in seventeenth century costumes

ENG. BY J. SCOTT

Wynn, Sir Watkin Williams, and his mother, Frances (Shakerley), Lady. [Sir H. Lloyd Watkin Williams Wynn, Bart.]

Whole length figures; in a portico. Lady Williams Wynn seated, Sir Watkin standing beside her; castle in the distance

ENG. BY J. SCOTT, 1866

Wynn, Charlotte (Greville), Lady, and her three children. [Sir Watkin Williams Wynn, Bart.]

Whole length figures; on a terrace. Lady Wynn leaning on a pedestal, looking at her daughter and two sons

ENG. BY G. H. EVERY, 1865

Wynn, Master, as the Infant St. John. [Sir Watkin Williams Wynn, Bart. M. 1857; G. G. 1883]

Whole length; sitting; he holds a cup into which water falls from a rock; a lamb by his side. Painted 1776?

ENG. BY JOHN DEAN, 1776; AND S. W. REYNOLDS

Wynyard, Miss. [Alfred Buckley, Esq.]

Half length; sitting; holding a scroll; cloak trimmed with fur; sack round her waist; right arm resting on a pedestal. Painted 1766

ENG. BY JAMES FINLAYSON. 1771

Yates, Mrs. Anna Maria. [ex Lady Scarsdale and Gillot Collections. N. P. E. 1867]

Three-quarter length; seated; looking to right; book in right hand; drapery trimmed with fur. Painted 1772. 50 × 40

ENG. BY J. SCOTT, 1863

Yeo, Richard, R.A. [Graves and Co.]

Half length; seated at a table, both hands on inclined desk, a graver on the right; brown coat, white neckcloth, and wig. 30 × 25

ENG. BY A. N. SANDERS, 1877

Yonge, Sir George, Bart., G.C.B. [W. L. Gaucenez, 1873]

Half length. Painted 1767-8. 30 × 25

Yonge, Philip, D.D. [Jesus Coll., Cambridge]

Painted 1769

York and Albany, H.R.H. Edward Augustus, Duke of, K.G. [H.M. the Queen, Buckingham Palace]

Bust; in profile; three-cornered hat; dark coat, laced; whip under left arm; right hand shown. 30 × 25

York, H.R.H. Ed. Augustus, Duke of, K.G. [H.M. the Queen]

A replica of the head from riding whip picture; profile; star on breast; cocked hat, with rosette on side. Head size 24½ × 18½

York, H.R.H. Edward Augustus, Duke of, K.G. [H.M. the Queen]

Half length; profile; holding baton in right hand; three cornered hat, blue coat, with gold lace. 30 × 25

York, H.R.H. Frederick, Duke of, K.G. [H.M. the Queen, St. James's Palace]

Whole length; in his robes; left hand on sword. Painted 1788. 72 × 57

ENG. BY JOHN JONES. 1790

York, Robert Hay Drummond, Archbishop of York. [At Bishopsthorpe]

Three-quarter length; in his robes as Chancellor of the Order of the Garter; his left hand holds the Royal Purse; his right rests on a table. Painted 1764. 50 × 40

ENG. BY JAMES WATSON. 1764

York, William Markham, Archbishop of. [Christ Church, Oxford. N. P. E. 1867]

Half length; standing; to right; in bishop's robes; a column in the background. Painted 1777. 57 × 45

ENG. BY J. RAPHAEL SMITH. 1778

Yorke, The Ladies Amabel and Mary Jemima. [Earl Cowper, K.G.]

Two young girls in a landscape; elder holding dove in right hand; her left holding up dress, which is trimmed with ermine; her younger sister leaning forward; dove in right hand; left covering bird; flowing scarf round neck; flowered under petticoat; dog jumping up by side; pedestal with sphinx, adorned with wreath of flowers, trees, &c. Painted 1761

ENG. BY EDWARD FISHER (1762), AND PARTIALLY BY J. OGBORNE AND VAL GREENE. 1763

Yorke, Master Philip, afterwards Lord Royston. [Lord Iveagh, ex Earl of Hardwicke. G. G. 1883]

Whole length of a child in white dress; turned to the left; a robin perched on the left arm; to the left a dog, seated, and looking up into the child's face; landscape background. Painted 1787. 49 × 39½

ENG. BY F. BARTOLOZZI. 1788

Yorke, The Hon. John, F.R.S. [Earl of Hardwicke]

In grey; arm resting on a table with books and papers upon it.

Yorke, Agneta (Johnson), afterwards the Hon. Mrs. Charles. [C. J. Wertheimer, Esq.]

Half length; seated, full face; blue dress with ermine cloak; she plays a guitar. 36½ × 28½

Yorke, Catherine (Freeman), afterwards Hon. Mrs. Charles. [Countess of Caledon, R.A., 1882]

Half length; seated, to right; blue dress, cut low, with pearls in hair, round neck, and on the dress, veil fastened to right shoulder. Painted 1755. 43½ × 35½

Young, Miss Elizabeth, afterwards Mrs. Pope (the actress). [Arthur Kay, Esq.]

Half length; full face; dark dress, open in front, with light mantle over shoulders. Right hand holds a mask. Bust of Shakespeare in background. Painted about 1770

SUBJECT PICTURES

Adoration of the Shepherds, The. [Earl Fitzwilliam, K.G. G. G. 1883]

Full length figures; to the right, a figure kneeling on a rock and holding a staff, his face turned to the spectator; behind him, to the left, a standing figure in white dress with both hands raised to heaven. Reynolds himself and Jarvis, the glass-painter, as Shepherds. Painted 1785. 82½ × 33

ENG. BY G. S. AND J. G. FACIUS

Age of Innocence. [National Gallery]

A little girl seated on the grass. Said to have been painted from Sir Joshua's grand-niece, Theophila Gwatkin, afterwards Mrs. Lowther. 30 × 25

ENG. BY J. GROZER. 1794

Agnes, St. See Quarrington, Mrs. Part I.**Angel, Head of an.** Oval. [Duke of Marlborough]**Angels, Heads of.** See Gordon, Miss Isabella**Annunciation, The.** Sketch.

ENG. BY S. W. REYNOLDS

Ariadne. [Lady Ashburton]

Half length; oval; face turned to right shoulder; hair blown by wind; scarf over left shoulder. Painted 1778

ENG. BY WILLIAM DOUGHTY. 1779

Babes in the Wood. [J. McFadden, Esq. ex Lord Palmerston. R. A. 1871]

Whole length figures; the girl sitting against the stem of a tree, her head falling on her breast; a robin perched on her right shoulder, another in the ivy; the other child asleep on the ground; background of forest, with figures of robbers in distance. 39 × 37

ENG. BY JAMES WATSON, 1776

Babes in the Wood, The. [Marquess of Lansdowne, K.G.]

Two children asleep in a wood; one is in pink, the other in green; a robin has perched on the shoulder of the child to the right. Panel; 10½ inches square

Babes in the Wood (Portraits of Mr. Vandergucht's Children).

[Brodie A. Willcox, Esq. R. A. 1880]

Half lengths; the elder child has its right arm round the neck of the younger, who holds up some blackberries in its hand; background of trees; a robin on the right. 28½ × 24

ENG. BY J. CALDWELL, 1793

Bacchante with Young Faun. See Nymph and Young Faun**Bacchantes.** See Hamilton, Lady; Hartley, Mrs.; Bacelli, Signora**Bacchus, Birth of, or rather, Education of Jupiter.** [Hon. W. F. B. Massey-Mainwaring, M.P.]

The nymph of Nysa resting on left arm, sitting on ground, squeezing juice of bunch of grapes into mouth of child, who is lying on back with arms raised; the goat Amalthea on right; landscape and rocks. Painted 1787. 50 × 40

ENG. BY L. SAILLIER. 1788

Banditti, A Captain of. See Cartouche**Banished Lord, The.** [National Gallery]

Half length. Painted 1776. 30 × 25

ENG. BY J. RAPHAEL SMITH. 1777

Banished Lord, The. [Lord Kin-naid]

Half length; nearly full face; plain background. 29 × 25

Many copies or replicas have appeared from time to time at Christie's.

Beaufort, The Death of Cardinal. [Lord Leconfield. A sketch in the Dulwich Gallery]

Painted 1789 for Alderman Boydell's Shakespeare Gallery. 93 × 56

ENG. BY CAROLINE WATSON 1790

Bird, The. [Lord Shannon; ex Samuel Rogers' collection]

A girl sitting on the ground, with a smiling, surprised expression, holding a bird, which is covered by her hands; a cage to her right; trees and landscape to her left. Painted 1785. 30 × 25

ENG. BY JOHN DEAN. 1786

Boy with Cabbage Nets. [Alexander Henderson, Esq.; ex Lord Sackville]

Three-quarter length; front face; his sister seen behind him; her arm on his right shoulder; he holds in his hands, which are crossed before him, a staff, on the top of which are some cabbage nets. Painted 1777

ENG. BY CHARLES HARDY. 1803

Boy holding a Bunch of Grapes. [Sir Ch. Tennant, Bart. R. A. 1894]

Half length; nearly nude; effect of light on the face; a basket of grapes on a table. 30 × 25

ENG. BY T. SPILSBURY

Boy Reading. [Earl of Normanton]

Half length; sitting; front face, with an earnest expression; holds a paper in both hands; a pen in his right. Painted 1777

ENG. BY G. KRATING, 1784; AS "THE STUDIOUS BOY"

Boy Reading. [Joseph Sidebotham, Esq. ex Lord de Tabley]

Half length; profile; leaning back in a high chair, turning over the leaves of a book with his left hand; window on the right. 30 × 25

Boy Reading.

Half length; seated at a table facing the spectator; green coat; holding a book in both hands; signed and dated on book, "1747 Jo. Reynolds, Pinxit, Aet. 11" 32 × 23½

Boy with Frill

Oval; full face; short hair; wearing a cloak; large frill round neck

ENG. BY S. W. REYNOLDS

Boy holding a Pen. [Lenox Gallery, New York; ex P. Metcalfe, Esq.]

Half length; boy in red dress leaning over green cushion; he holds paper and a pen in his hand. 30 × 25

Boy in Van Dyck Dress. [Earl Cowper]

Half length; lilac dress; slashed sleeves; lace collar and frill; hair hanging down his back; landscape background. 30 × 25

Boy, The Venetian. [Burnt at Belvoir]

Three-quarter length; in black velvet dress

ENG. BY J. DEAN, 1778

Captive, The

A repetition of the "Banished Lord," from a picture in the possession of the Earl of Durham.

See also Banished Lord

Caricature. [Countess of Milltown]

Four full length male figures, in small. Painted about 1751. About 24 × 18

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Caricature. [Countess of Milltown. Formerly the property of Mr. Henry, of Straffan]

"School of Athens"—composition of 23 more or less grotesque figures arranged like those in Raphael's celebrated fresco, and with a similar background. The figures are all portraits of gentlemen who were at Rome with Reynolds, and include himself. Painted about 1751. About 40 × 24

- Caricature.** [Duke of Devonshire, K.G. G. G. 1883]
Four whole length figures; in the foreground to the left, a dog seated. Painted about 1751. 23½ × 18
- Caricature.** Sir Charles Turner, Mr. Cooke, Mr. Woodyear, and Mr. Drake. [Rev. J. F. W. Woodyear. N. P. E. 1867]
Sir C. T., stopping his ears; Mr. Cooke playing the 'cello, and Dr. Drake the flute; Mr. Woodyear sitting down. Painted 1751, at Rome. 19 × 25
- Caricature.** [Earl of Wicklow. N. P. E. 1867]
Lord Wicklow getting into his carriage, while his tutor, Dr. Benson, calls his attention to a quarrel between the courier and the innkeeper; postillion in the centre on a kicking horse. Painted 1751 (?), in Rome. 57 × 37½
- "Cartouche."** [Lord Crewe]
Three-quarter length of a figure in armour; front face; grey hair; shield and spear in right hand. A study of a well-known model, White, the Paviour. Painted 1772. 30 × 25
ENG. BY JOHN DEAN. 1777
- Celia lamenting her Sparrow.**
See Collier, Mrs.
- Charity.** [Lord Leconfield. Exhibited B. I. in 1813 as a "Holy Family"]
Half length; a woman with three children; one, drinking, in the background; another to the right, with arms extended towards a third seated on a cushion. 37 × 29
- Child, Sleeping.** [Earl of Aylesford]
Lying on its left cheek; head thrown back; chest and arm bare; knees up; strong light on upper part of body, face and pillow. Painted 1780. 28 × 24
ENG. BY WILLIAM DOUGHTY, 1780
- Child with fruit in her lap.** [ex Beckett Denison collection]
36 × 28
- Children in the Wood.** See Babes in the Wood
- Child's Head.** [Earl of Normanton]
Bust; octagonal; head turned over right shoulder; pearls in her hands; dark background. 14 × 14
- Chinese Boy.** See Wang-y-Tong
- Contemplation.** See Falconer, Miss; Stanhope, Mrs.; and Spencer, Mrs.
- Continence of Scipio, The.** [Hermitage Museum, St. Petersburg]
The Roman pro-consul, armed and helmeted, sits surrounded by his officers near his tent. In front of him Allutius holds the hand of his bride, who kneels before the conqueror; near her, her mother offers a gold cup full of coins, and a young girl carries a gold vase; an old man raises his hands towards heaven; not entirely finished. Painted for Prince Potemkin. 93 × 85
- Conway Castle**
The castle in a landscape; in the distance a high mountain, with clouds
ENG. BY W. BURCH. 1790
- Coquette, The.** See Schindlerin
- Cornelia.** See Cockburn, Lady
- Cottagers, The.** See Macklin Family Picture
- Crossing the Brook.** See Cholmondeley, Miss Hester
- Cupid as a Link-Boy.** [Alexander Henderson, Esq. R. A. 1896]
Three-quarter length; in a beggar-boy's dress, with a link in his hand; old houses in the distance. Painted c. 1778. 29 × 24
ENG. BY JOHN DEAN. 1777
- Cupid.** [Julius Oehme, Esq., New York, ex Colonel Vivian. G. G. 1883]
Half length; left hand raised as if holding a bow; a quiver with arrows hangs from a blue sash on the left side. 29½ × 24½
Unfinished
- Cupid.** [G. P. Anderdon, Esq., in 1845. B. I. 1823]
Three-quarter length; nearly nude; face in shadow; bow and arrow in hands
- Cupid.** [Sir Robert Edgecumbe, Bart.]
Three-quarter length; nude; face partially in shadow; about to shoot his bow and arrow; wooded landscape background. 30 × 25
ENG. BY W. SAY. 1813
- Cupid sleeping.** [Earl of Carnarvon. R. A. 1881]
Lying on clouds; resting on his left arm; an arrow in his right hand; quiver to his left. Painted 1776. 29 × 24
ENG. BY JOHN DEAN. 1779
- Cupid, with a Bow and Arrow.** [Sir Robert Gresley, Bart.]
30 × 25
- Cupid and Psyche.** [Baroness Burdett-Coutts. R. A. 1893]
Cupid lying asleep on a couch; Psyche bending over him with a lamp in her hand
ENG. BY W. SAY. 1816
Said to be portraits of Miss Greville, afterwards Mrs. Crewe, q.v., and her brother
- Cymon and Iphigenia.** [H.M. the Queen. R. A. 1878]
Iphigenia, almost nude, lying asleep in a landscape; Cupid leading Cymon, who holds a staff in his left hand; between the trees, rays of the sun among the branches overhead. Painted 1789. 55 × 66
ENG. BY FRANCIS HAWARD. 1797
- Design, or Theory.** [Ceiling at Somerset House]
A figure resting on a cloud, holding a scroll, on which is written "Theory of Painting;" points of a drawing compass on the head; left arm resting on cloud, hand to face
ENG. BY J. GROZER. 1785. A sketch is at Burlington House
- Dido, Death of.** [H.M. the Queen]
Dido lying on a couch placed on a funeral pile; the right arm extended; on her left her sister is throwing herself with extended arms upon her; a half figure of Iris emerges from a cloud; in the distance a gully on the sea. Painted 1781. 94 × 56
ENG. BY J. GROZER, 1796, FROM A REPLICA A sketch belongs to E. Leggalt, Esq., Enfield
- Dionysius Areopagita.** [John Bentley, Esq.]
In an oval; looking up, with a fine expression of veneration; hands to breast. Painted 1775. 30 × 24
ENG. BY JOHN JEHNER. 1776
- Edwin, from Beattie's "Minstrel."** [Duke of Leeds. G. G. 1883]
Half length; a boy in a loose dress; hair over forehead; the right side of forehead, cheek, and half the nose, in strong light; shadow over both eyes; neck in shadow. 23½ × 19½
ENG. BY C. H. HODGES
A replica belongs to Th. Ismay, Esq.
- "Euphrosyne" (or the Comic Muse).** [H. J. Pfungst, Esq., ex Birmingham, 1900]
Apparently a sketch for the figure of "Comedy" in "Garrick between Tragedy and Comedy," (q.v.). 32 × 32
- Felina.** [Earl of Normanton. R. A. 1887]
Whole length of a girl, kneeling; in her arms is a half-grown cat, squeezed tight to her chest; full face; her eyes on the cat; landscape and rocks. Painted 1787. 29 × 24
ENG. BY J. COLLYER. 1790
- Felina.** [Earl of Feversham. G. G. 1883]
A replica of Lord Normanton's picture
- Female Head, A—Study for Charity.** [A. Anderton Weston, Esq. G. G. 1883]
Bust; with bent head turned to the left; white dress. Painted 1780. 21½ × 17½
- Fortune-Teller, The.** [Miss A. Rothschild, Waddesdon; ex Lord Sackville. Replica (ex Col. Fulke Greville Howard) belongs to Lord Iveagh]
A young girl, with a laughing, sky expression, supported by a youth in hat and feathers; he holds out her hand to a gipsy, who is telling her fortune; landscape in distance. Painted 1772
ENG. BY JOHN KEYSE SHERWIN. 1784

Fortune-Teller, The Young. [Sir Charles Tennant, Bart. ex Blenheim collection. N. P. E. 1867]

Lady Charlotte and Lord Henry Spencer; full length, as children; Lady Charlotte is telling her brother's fortune from his hand. 36×45

Gipsy Boy, A.

Three-quarter length; standing; his hands crossed before him; front face, smiling expression; in a close-fitting jacket ENG. BY C. H. HODGES

Girl Crying

A picture of this name is mentioned by Tom Taylor as in the Lonsdale collection, and described as "Dorinda crying over her pet's body by the side of its empty cage." Its present owner is unknown. Perhaps a replica of the "Lesbia," q. v.

Girl, Head of a Young. [Marquess of Lansdowne, K.G.]

Bust; three-quarter face; brown hair; she wears a black dress open at the throat, a light brown silk under-garment trimmed with lace, and a small cap; brown background. 24×19½

Girl with a Dove. See *Lesbia*

Girl with a Kitten. [J. Pierpoint Morgan, Esq.; ex Lord de Tabley]

Three-quarter length; sitting; in large straw bonnet; face in shadow, except lower part of nose and mouth, and side of cheek; black scarf over shoulder and round waist; holding a kitten in both hands; curtain and landscape. Painted 1785

ENG. BY F. BARTOLOZZI. 1787

Another Girl with a Kitten, formerly in the Rogers collection, belonged to W. Russell, Esq., in 1878

Girl with a Lamb. [Mrs. Ford]

Half length; oval; tying a ribbon round neck of a lamb; the head resting on her knee. Painted 1773

ENG. BY ELIZ. JUDKINS (1775), AND G. DAWE. 1801

Girl, Laughing. [Mr. Salting]

Girl leaning with her arms on a pedestal, smiling; bandeau in her hair

Girl, Laughing. [Arthur Sanderson, Esq.; ex Earl of Lonsdale]

Three-quarter length; she leans on a pedestal, her left thumb to her mouth; white chemise; greenish scarf; red petticoat. 30×25

ENG. BY W. BOND (1813), AND G. S. SHURY, 1864

Girl, Laughing. [Earl of Rosebery, ex Palmerston Collection. R. A. 1872]

Replica of the Lonsdale picture, with a slight variation in the treatment of the pedestal. 35×27½

ENG. BY J. F. BAUSE, 1784

Girl, Laughing. [Earl of Carysfort] Sometimes called the Arch Girl

Girl, Laughing. [A. F. Basset, Esq.]

15×12

Girl reading "Clarissa Harlowe." See Palmer, Miss Theophila

Girl, The Sleeping. [Marquess of Lansdowne, K.G. R. A. 1883]

Small three-quarter length figure of a young girl asleep; her neck and shoulders bare; her right arm lies on a table and supports her head; dark background. Painted 1788. 29×24

ENG. BY J. JONES, 1790

Girl, The Sleeping. [ex Lord Palmerston and Rt. Hon. Evelyn Ashley]

Half length figure of a girl sleeping, her head resting on her folded arms, which lie on a balustrade

Girl warming her hands. [Earl Cowper, K.G.]

Half length; in a brown dress; white kerchief tied over her head; holding both hands up over a fire. 30×25

Girl and Dog. [Laurie and Co. ex Duchess of Montrose]

Whole length; seated on the ground, embracing spaniel; dark petticoat and white body; tree by her side; landscape to right. 29×23½

Girl at a Window. [Earl of Aylesford.] In the style of Rembrandt

Half length. 30×25

Girl with a Bunch of Grapes, also called "Reflection." [Lord Leconfield]

Half length; seated; in white dress; gold sash over her shoulder; holding bunch of white grapes in her hands; open window on the left; landscape beyond. 30×25

Girl with a Bunch of Grapes, called Sir Joshua's niece. [Earl Cowper, K.G.]

Similar to the last, but wearing a white dress with blue girdle; brown lace veil hanging over right shoulder. 30×25

Girl with Flowers. [Charles Sedelmeyer, 1900]

Whole length; standing in a landscape; in red gown; blue petticoat; holding out bunch of flowers in right hand; basket of flowers on left arm. 50×40

Girl with a Muff. [Marquess of Lansdowne, K.G.]

Three-quarter length; oval; front face; with a muff

ENG. BY J. RAPHAEL SMITH, 1777, AND J. JEHNER

"Gleaners," The. See Macklin Family Picture

Graces Decorating a Term of Hymen, The. [National Gallery]. See Montgomery, under Beresford, Mrs.

Guardian Angels. [Duke of Leeds. G. G. 1883]

Half length figures; an infant asleep in arms of an angel child; an angel encircles both children with her arms. Painted 1785. 22½×24½

ENG. BY C. H. HODGES. 1786

Hannibal. See Cox, Master. (Part I.)

Heads of Angels. See Gordon, Miss Isabella. (Part I.)

Hebe. See Greville, Miss; Meyer, Miss; and Musters, Mrs. (Part I.)

Holy Family, The. [National Gallery]

Painted 1788. 77×57½

ENG. BY WILLIAM SHARP. 1792

A replica from the Angerstein collection was at Christie's in 1895, and sketches for the figure belong to Lady Robinson and Sir Hope Grant, G.C.B.

Hope Nursing Love. See Morris, Miss. (Part I.)

Infant Academy, The. [Lord Iveagh, ex Lord Mount Temple and Lord Palmerston. G. G. 1883]

A nude boy sitting before an easel, on which is an oval canvas; another child sitting for her portrait, nude, with the exception of a large cap and feather; on one side of her a child, with hand raised, is placing the feather in her cap; on the other is a child wrapped in a gauze veil, only her head visible; curtains and columns. Painted 1782. 44½×55½

ENG. BY F. HAWARD (1783), S. W. REYNOLDS, W. WALKER, W. J. FRY

A replica of the principal figure, the girl in the cap, belongs to Lady Burdett-Coutts. (R. A. 1893). 42×32

Infant Hercules strangling the Serpents. [Hermitage Museum, St. Petersburg]

In a saloon of Amphitryon's palace, the infant Hercules, stretched upon a lion's skin in a gilded cradle, strangles the serpents sent by Jove, who is to be seen with her peacocks in clouds in the upper part of the picture; the little Iphicles runs away in terror, as do the women of Alcmena, who herself stoops towards her son; Amphitryon recognises the son of Jove, and Thetis foretells the hero's future; in the foreground slaves with torches. Painted 1787. 119×116

ENG. BY JAMES WALKER (1792), AND C. H. HODGES, 1793

Infant Hercules, The. [ex Lord Northwick. G. G. 1883]

Full length; nude figure of an infant in his cradle holding a serpent in either hand. Painted 1788. 49×39

Infant Hercules, The. [Earl Fitzwilliam, K.G. G. G. 1883]

Full length; lying in a cradle strangling serpents. Painted 1788. 49×39

ENG. BY C. H. HODGES (1793), AND W. J. WARD

Infant Hercules, The. [Lady Burdett-Coutts]

The infant Hercules alone, in a cradle, holding a serpent in each hand. 36×28

- Infant Hercules**, The. [Charles Sedelmeyer, 1900]
23½ × 23½
Grisaille sketch of the whole picture
- Infant Johnson**, The. See Johnson, (Dr.)
- Infant Jupiter**, The. [Burnt at Belvoir Castle in 1816]
A child (nude) sitting on a rock; front face; an eagle with outstretched wings above him; thunderbolt in his right hand; a goat at his feet. Painted 1774
ENG. BY J. RAPHAEL SMITH. 1775
- Infant Samuel**, The. See Samuel
- Ino and Bacchus**. See Bacchus, Birth of
- Landscape**, A. View from Richmond Hill. [Earl of Northbrook. G. G. 1883]
Painted 1788. 27 × 35
ENG. BY J. JONES AND W. BIRCH
- Lear**, King. [C. 1821, with Thomond collection]
Half length; looking up; with long grey hair; cloak lined with ermine
ENG. BY MARCHI? W. SHARP, 1873; AND S. W. REYNOLDS
- Leda**
With distant landscape
Painted for Caleb Whiteford
- Lesbia**. [Sir Charles Tennant, Bart.]
A little girl sitting with a dead dove in her lap; cage to her right. Painted 1786
ENG. BY FRANCIS BARTOLOZZI, R.A. 1788
Harvey, in St. James's Street, has a sketch for the head in red and black chalk
- Lesbia**. [Earl of Crewe. G. G. 1883]
Small three-quarters; seated; holding a dead bird in her lap; the empty cage beside her. 12 × 10
- Macbeth**, Scene from. [Lord Leconfield]
Act IV., Scene I. Macbeth and the witches
ENG. BY ROBERT THEW
- Man's Head**, in profile. [National Gallery]
21 × 18
- Match Boy**, The. [Selwyn Payne, Esq. G. G. 1883]
Three-quarters, of a child in ragged dress, with basket on his left arm; in his right hand he holds a bundle of matches. 13 × 10½
- Mercury**. [Alexander Henderson, Esq., ex Lord Sackville]
Three-quarter length; holding a purse. Painted c. 1770
ENG. BY JOHN DEAN. 1773
- Miranda** (or Ariadne). [Thomas Evans, Esq. G. G. 1883]
Three-quarter face, to the left. 28½ × 23½
- Miranda**. See Tollemache, Mrs. (Part I)
- Moses in the Bulrushes**. [Duke of Leeds. G. G. 1883]
Nude figure of a child lying on white drapery in a cradle among bulrushes. Painted 1784. 27½ × 35½
ENG. BY J. DEAN. 1786
- Muscipula**, Girl with Mouse Trap. [Earl of Ilchester. G. G. 1883]
Three-quarters; little girl in a cottage; holding a mouse-trap in both hands; cat on a table; landscape seen through window. Painted 1784. Panel 29 × 24
ENG. BY J. JONES (1786), S. COUSINS. 1879
- Nativity**, Sketch for the. [Earl of Normanton]
The Infant Christ in a manger, surrounded by the Virgin, St. Joseph, Angels, and Shepherds. 35½ × 19½
The picture was burnt at Belvoir in 1816. It was engraved by G. S. and J. G. Facius, 1785 and 1798
- Nativity**, Cartoon for The. [At Swinton Park, Yorks, in 1834]
Painted cartoon of St. John and the Lamb, for the Nativity. 84 × 33
- Nativity**, Study for The. [ex Earl of Northbrook]
Girl and children with a torch; painted in preparation for the Nativity. 84 × 33
- Nativity**, Study for The. [Earl Fitzwilliam, K.G.]
Shepherd boy with a dog; painted in preparation for the Nativity. 84 × 33
- Negro**, A. See Barber, Frank
- Negro with Basket of Fruit**. [Lady Elizabeth Pringle. R. A. 1877]
Brown dress; holding the basket in both hands. 27 × 21½
- Nymph and Faun**
She is nude to the waist, and carries a frightened child on her back; her hair blown by the wind
ENG. BY S. W. REYNOLDS, TWICE
A proof in the British Museum is inscribed, in pencil, Miss Emma Hart, afterwards Lady Hamilton
- Nymph**, The. See Venus and Cupid
- Old Man**. [Duke of Leeds]
Head size; a man's head, with white hair and beard; looking down; wearing a brown cloak. 18 × 17
- Old Man Reading**.
ENG. BY VALENTINE GREEN
- Old Man**
Half length; with a large scroll in his hand; grey hair and beard
ENG. BY J. OKEY
- Old Man wearing a Cap**. [The Rev. W. H. Wayne. G. G. 1883]
Head; wearing fur cap; full face; signed J. Reynolds in left lower corner. Painted . 29 × 24
- Old Woman**
ENG. BY JAMES WATSON
- Oxford Window** (the West Window of the Chapel in New College, Oxford). Designed by Reynolds. Painted by Jarvis. See NATIVITY, and VIRTUES, the CARDINAL
- Puck**. [G. W. Fitzwilliam, Esq., ex Boydell and Rogers' collections]
A little naked boy seated on a mushroom; flowers in right hand; both arms raised
ENG. BY TESTOLINI, SCHIAVONETTI, AND HEATH
- Recovery from Sickness**. [Dulwich Gallery]
The mother, sitting on the edge of the bed, holds on her lap her sick daughter in her nightdress; on her right a dimly seen angel driving away the figure of death. 34½ × 26½
- Resignation**. [R. Wanmaker, Philadelphia]
Old man, with beard and moustache, sitting in an arm-chair under a column, in a loose dress lined with fur; right arm and hand on table, with books, &c. Painted 1770. 49 × 39
ENG. BY THOMAS WATSON. 1772
- Resurrection**, The. [ex Shute Barrington, Bishop of Durham]
Christ rising from the tomb in bright glory; staff in left hand; flowing robe; the Roman soldiers falling and flying in amazement. Painted 1784
ENG. BY JOHN JONES. 1796
- Robinetta**. [National Gallery. ex Peel Collection]
29½ × 24½
- Robinetta**. [Earl of Lonsdale]
Similar to No. 892 in the National Gallery, but without the cape. (P) 30 × 25
ENG. BY J. JONES (1787), AND BY S. W. REYNOLDS
- Robinetta**. [Lord Tollemache]
A young girl sitting in a landscape; with a robin on her right shoulder; left arm resting on a bank; right hand touches the bird's beak. Painted 1786. 29½ × 24½
ENG. BY JOHN JONES. 1787
- Robinetta**, Sketch for. [Horace N. Pym. G. G. 1883]
Half length; a girl seated; with landscape background; feeding a robin perched upon her shoulder. Painted 1786. 29 × 24
- St. Agnes**. See Quarrington, Mrs. (Part I)
- St. Cecilia**. See Sheridan, Mrs. (Part I)

St. John. [Wallace Gallery]

Whole length; sitting on a bank; right arm raised; left hand holding the cross; lamb by his side; a beam of light from the right. Painted 1783

ENG. BY J. GROVER (1799), S. W. REYNOLDS AND T. DOWNY, 1831
A similar picture belongs to Sir R. Affleck, Bart.

Samuel, The Infant. [National Gallery]

Whole length; kneeling; his hands clasped in prayer; white gown. 34 × 27½

ENG. BY THOS. LUPTON, 1822

Samuel, Infant, The. [Sir Robert Edgcumbe]

36 × 28

Samuel, The Infant. [Dulwich Gallery]

Whole length; kneeling; hands raised in prayer; face looking up. Painted 1788

ENG. BY JOHN DEAN, 1788

Samuel, The Infant. [Earl of Norman-ton]

In an oval; half length; kneeling; praying. ENG. BY DELATRE (1784), C. KNIGHT. 1784

Samuel, Head of the Infant. [Earl of Carnarvon. G. G. 1883]

Unfinished. Painted 1782. 28½ × 23

Samuel, The Calling of. [The Earl of Darnley. G. G. 1883]

Half length figure; nearly profile; brown dress; one hand raised; the other arm placed across the body; figure turned to the right. Painted about 1782. 35 × 27

ENG. BY J. R. SMITH, 1783

Samuel, the Calling of. [Lord Sackville. G. G. 1895]

Half length; looking upwards, with right arm raised; white dress. Painted 1775 (?) 36 × 30

Schoolboy, The. [Earl of Warwick, in 1857. G. G. 1883]

Half length; front face; holding with both hands a large volume, which he carries under his arm. Painted 1777. 35½ × 27½

ENG. BY J. DEAN, 1777

Shepherd Boy, The. [Earl Fitzwilliam, K.G. G. G. 1883]

Full length; in a shepherd's hat; resting on a fallen trunk of a tree; a stick under his left arm, and carrying a sack on his shoulder; by his side a dog. Painted 1780. 82½ × 33

ENG. BY G. S. FACIUS

Shepherd Boy, The Piping. [Earl of Camperdown]

Three-quarter length; in a smock-frock; head turned over right shoulder; shepherd's dog looking up to him; landscape and sheep in distance. Painted 1787. 33 × 24½

ENG. BY T. SPILSBURY (1780), AND J. BARNEY, 1788

Shepherd Boy. [Hon. Mrs. Meynell Ingram]

Half length; standing, turned to left; he leans on a crook; a tree and two sheep. Painted 1771 (?) 30 × 25

ENG. BY J. SCOTT, 1863

A similar picture was lately in the possession of M. Durand Ruel, Paris

Shepherdess, The Young. [Colonel the Hon. Fulke Greville Howard. ex Thomond collection]

Whole length of a girl, sitting, with a crook or staff in her hand; naked feet; lambs, &c.

ENG. BY J. GROZER, 1784

Shepherdess, The Careful

A girl kneeling; front face; lamb in her arms. Painted 1774. 30 × 25

ENG. BY ELIZ. JUDKINS, 1775

Shepherdess, The Studious

Whole length; a girl sitting in a landscape reading; book in her lap; white dress; a basket by her left side; behind, a lamb nibbling leaves; on her right another lamb; in the distance, sheep in a landscape. Painted 1784

ENG. BY JOSIAH GROZER, 1784

Snake in the Grass, or Love unbinding the Zone of Beauty. [National Gallery]

Cupid is untying the girdle of a young woman who half reclines on a bank; she hides the right side of her face with her right arm, but the expression of the left eye contradicts the bashfulness of her gesture; her left breast is exposed. Painted 1782-4. 49 × 36

Replicas of this picture are in the Soane Museum, and the collections of Lord Wimborne and Lord Burton

Snake in the Grass, The. [Hermitage Museum, St. Petersburg]

Not entirely finished, but in much better condition than the above examples. 50 × 42

Strawberry Girl, The. [Wallace Gallery]

Three-quarter length picture of a little girl (Offy Palmer); her hands crossed before her, and a pottle of strawberries over her left arm. Painted 1771-2. 29½ × 24½

Strawberry Girl, The. [Marquess of Lansdowne, K.G. Gr. G. 1895]

Small life size; three-quarter length; nearly front face; a little girl, wearing a white upper dress and a red skirt, stands with hands crossed and a pottle of strawberries hanging from her right arm. Painted 1773. 30 × 24

ENG. BY T. WATSON, 1774

Strawberry Girl, The. [Colonel Copley Wray. G. G. 1883]

Three-quarter length; a little girl; handkerchief round her head, with the border over her forehead; bow fastening her dress in front; hands crossed at waist; from right arm hangs a strawberry-basket; rocky landscape. Painted 1773. 29 × 24

Student, The. [T. Mott, Esq.; ex Lord Sackville]

Three-quarter length; sitting; in kind of Van Dyck dress; looking at a drawing which he holds with both hands; on table is a cast of the "Reclining Hercules;" and a portrait of Master Brown. Painted c. 1776

ENG. BY J. RAPHAEL SMITH, 1777

Studious Boy, The. [Joseph Sidebotham, Esq. G. G. 1883]

Half length; seated, and turned to the left; face in profile and bent over a book which he holds on his knees; to the left a window with a view of a landscape background. Painted 1784. Panel, 29 × 24

Study, A. [Major-General R. Mackenzie. G. G. 1883]

Whole length of a young girl with auburn hair, in white drapery, holding a dove between her two hands; an eagle at her feet; landscape background. 49½ × 39½

"Thais." See Pott, Emily**Tragic Muse.** See Siddons, Mrs.**Tuccia, the Vestal Virgin.** A supposed portrait of Mary Isabella, Duchess of Rutland. [Ogden Goelet, Esq., ex Macklin Collection]

Profile to the left in a white dress, carrying a sieve filled with water; other figures. Painted c. 1786. 50 × 40

ENG. BY P. W. TOMKINS, 1796

Ugolino, Count, and his children, in Prison. [Lord Sackville. R. A. 1873]

The Count sitting; his hands clasped; on his right knee leans his youngest child; to his left, another son supports his dying brother; the eldest son stands behind him, his face covered by his hand; light coming through barred window. Painted 1773. 49½ × 69½

ENG. BY JOHN DEAN, 1774, AND H. RAIMBACH, 1811

Ugolino, Sketch for. [Sir George Beaumont, Bart.] 23 × 18**Venus Chiding Cupid for Learning to Cast Accounts.** [Earl Northbrook. G. G. 1883]

Venus lying on a cloud, with an arrow in her right hand; Cupid stands before her, with his left hand and arm to his face; in his right hand is a scroll with letters and figures; a Cupid in the background feels the point of an arrow. Painted 1783. 50 × 40

ENG. BY F. BARTOLOZZI, 1784

Venus and Cupid. [Marquess of Lansdowne, K.G.]

Venus, reclining, holds up an arrow and teases Cupid, who stands hiding part of his face with his left hand. Panel, 10½ inches square

Venus and Cupid. [Lord Castle-town of Upper Ossory. R. A. 1875]

Venus (or a Nymph?) lying on a cushion; in a landscape; bracelet on her arm; Cupid peering through the bushes. Painted 1785

ENG. BY J. COLLYER, 1786, AND RAIMBACH, 1810

Venus (or Nymph) and Piping Boy. [Sir Cuthbert Quilter, Bart., M.P. R. A. 1891]

Similar to the last, except that the boy is seated and plays a pipe. 50×41

Virgin and Child (Madonna col. Bambino). [Lord Leconfield]

Three-quarter length; the Virgin sitting with the Child in her lap; her right hand to her breast; a book on table to her left; landscape seen through an open window. Painted 1787. 36×27

ENG. BY J. RAPHAEL SMITH. 1791

Virtues, The Cardinal; Faith, Hope, Charity, Justice, Prudence, Temperance, and Fortitude. [Earl of Northampton]

Painted cartoons for the lower lights of the Oxford window. Painted 1778-9. "Faith," 96×33; the others, 84×33

PORTRAITS OF UNKNOWN SITTERS

Boy, Portrait of a. [Baron Lionel de Rothschild. B. I. 1862]

Child, Portrait of a. [Charles D. T. Crews]

Half length; three-quarter face towards right; about ten years old; white satin dress, with two brooches in front; blue sash round waist; blue cloak lined with white, and white sleeves; right arm on pedestal; low hair, white feather on the top; dark background. 30×25

Gentleman. [Duke of Devonshire]

Half length. 36×30

Gentleman

Half length; three-quarter face, to left; long hair; open shirt and frill; tree behind him; landscape background with setting sun. 30×25

ENG. BY S. W. REYNOLDS (UNFINISHED PLATE)

Gentleman with a Book

Half length; three-quarter face, to left; long hair; open coat; waistcoat partly open; white neckcloth and frill; a stand with an open book before him

ENG. BY S. W. REYNOLDS. 1824

Gentleman in large Cloak

Half length; three-quarter face; white neckcloth and frill

ENG. BY S. W. REYNOLDS (UNFINISHED PLATE)

Gentleman with a broad Collar

Profile to left; coat with broad collar; left hand holding handle of stick behind his back; wig tied behind; background of sky

ENG. BY S. W. REYNOLDS (UNFINISHED PLATE)

Gentleman with three-cornered Hat

Three-quarter length; three-quarter face, to left; small wig; velvet coat; long waistcoat; three-cornered hat in right hand; left arm on pedestal; white neckcloth with black velvet band, white frill; plain background. 50×40

ENG. BY S. W. REYNOLDS (UNFINISHED PLATE)

Gentleman in a pink Coat and

lace Collar. [M. Boussod]

Bust. 18×17

Lady, Portrait of a. [ex Beckett-Denison Collection]

20½×17½

Lady, Portrait of a. [National Gallery.] See *Musters, Mrs.*

Lady, Portrait of a. [Marquess of Lansdowne, K.G.]

Life size; half length; head slightly turned to the spectator; dark hair covered by a bonnet with white strings; hands sketchy; landscape background. 29½×25

Lady, Portrait of a. [Gen. R. Mackenzie. G. G. 1883]

Half length; three-quarter face, turned to right; ermine cloak over white bodice; strip of black velvet round the neck. 29×24

Lady, Portrait of a. [Rev. W. H. Wayne. G. G. 1883]

Half length; right hand raised to face; landscape background. 35×26

Lady. [V. A. M. Forster col.; ex Sir D. Wilkie]

Front face; low dress; pearl necklace tight above throat; blue ribbons. 24×18 (P)

Lady. [Emile Heinemann, Esq.]

Half length, in a mantle with pom-poms at the edge; hands folded before her. 30×25

Lady, Portrait of a. [General Mackenzie]

Half length; full face; white dress, open at the neck; grey sleeves. 30×25

Lady, Portrait of a. [W. L. Bright, Esq., ex Frances, Countess Waldegrave]

Oval; water colour, finished in crayon; profile to the right; right hand up to her chin; a strand of hair hanging over left shoulder. 9×6

Lady with fur Boa. [Grenville Douglas, Esq.]

Half length; seated to left; white dress; fur boa; orange hat, with striped ribbons; powdered hair; landscape background. 29½×24½

Lady in a gauze Cap. [General R. Mackenzie]

Half length; oval; full face, looking to right; pink crossover dress; ribbon, with miniature, round neck; gauze cap with pink ribbon; painted over a sketch of Lady Dashwood and child, which is visible through the paint. 30×25

Lady and Child. [Earl of Camperdown]

Unfinished. Three-quarter length; profile to right; seated, in a white dress, drawing on an oval canvas upheld by a nude Cupid; background of columns and sky. 50×40

Lady in an ermine Cloak

Half length; oval; three-quarter face, to left; low, crossover dress; sash round waist; ermine-trimmed cloak over left shoulder; brooch of a single pearl; ribbons in hair

ENG. BY S. W. REYNOLDS (UNFINISHED PLATE)

Lady (young) with a Dog. [Arthur Kay, Esq., Glasgow]

Whole length; standing on a stone over a stream; her hands in a muff, carrying a white dog; she wears a white dress and a turban; to the left a wall with a vase on it; a small dog asleep on the ground landscape to right

Lady with Feather in her Hair

Unfinished. Bust; full face; low dress, with white frill; ostrich feather and jewelled band in hair; plait hanging over right shoulder

ENG. BY S. W. REYNOLDS. 1821

Lady with a Feather in Hair. [Bowes Museum, Barnard Castle]

Bust; three-quarter face to left; low, square-cut dress; cloak over right shoulder; ribbon round neck, with lace trimming. 22×18½

ENG. BY S. W. REYNOLDS. 1820

Lady with a Feather. [Charles D. T. Crews, Esq.]

Half length; full face; right hand holding white feather; white satin dress; narrow blue bow at breast, from which hang two rows of pearls; three rows round her neck; pearls in hair; dark background. 30×25

Lady Playing Guitar. See *Caroline, H.R.H. Princess*

Lady Leaning on her Hand. [ex Mrs. Curtis]

Half length; full face, looking to right; hand up to head and elbow on pedestal; close-fitting dress, fastened with jewels; ermine-trimmed cloak; light hair, one lock hanging over shoulder; three rosebuds in bosom.

Lady in a black Hat. [G. G. 1883]

Bust; unfinished; head turned to the right. 23 × 17½

Lady, (young) in large grey Hat. [Mrs. Louis Stern, ex James Price, Esq., Paris]

Bust; three-quarter face, to left; powdered hair; broad-brimmed grey felt hat; black feathers or ribbons; face partly in shadow; grey dress. 23 × 17½

Lady in a large white Hat. [Earl Cowper, K.G.]

Half length; profile to right; large white hat with white ribbons; plain black dress open at neck; no ornaments; landscape background. 30 × 25

Lady in a Peg Woffington Hat. [Sir David Lionel Salomons, Bart.]

In profile; dark dress with white kerchief; black velvet round neck, and rows of pearls; large pearl earrings

Lady with a Muff

Half length; three-quarter face, to right; leaning on table, both hands in a large muff; low dress, with bow at breast; black cloak; white lace sleeves; ribbon round neck; ribbon in hair

ENG. BY S. W. REYNOLDS, 1821

Lady with a Muff. [Charles Sedelmeyer, ex Mrs. L. V. Vernon]

Half length; full face; dark hair, dressed high, with red flowers at the top; black cloak open over low cut, red velvet dress, trimmed with white lace; red band round the neck; hands in brown fur muff; landscape background. 29½ × 24

Lady with a Veil. [Rodman Wanamaker, Esq., Philadelphia, U.S.A.]

Half length; full face; floating veil on her dark hair; right arm on parapet; hand under her chin; green dress, open at neck; landscape background. 35 × 26

Lady (young)

Unfinished. Bust; profile to right; plain crossover dress; a strand of hair hanging over right shoulder

ENG. BY S. W. REYNOLDS, 1820

Officer (General). [Dulwich Gallery]

Sketch. Bare-headed, on a grey horse, prancing; skirmish in distance; dark sky. 30½ × 24

Officer. [Lord Leconfield]

Half length; full face; red coat; green waistcoat; green and gold facings. 30 × 25

Officer. [Lord Leconfield]

Half length; oval; looking towards left; blue and gold coat; cloak over shoulder. 30 × 25

Officer. [Charles D. T. Crews]

Half length; oval; red coat; blue and gold facings and epaulets; white neckcloth and frill; hair tied at the back. 30 × 25

Officer. [A. Parrish, Esq.]

Bust; full face, turned to right; dark hair, tied with bow; red coat, blue facings, trimmed with gold lace; blue waistcoat, gold bars and buttons; white neckcloth. 21 × 15

Portrait, Sketch for a. [E. Façon Watson, Esq. G. G. 1883]

Full length; elbow leaning on a pedestal. 6½ × 4

Portrait of a Member of Parliament. [Lord Penrhyn]

Oval, in a blue coat. 30 × 25

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